

LEAVES

FROM A

WORD-HUNTER'S NOTE-BOOK.

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LEAVES

FROM A

WORD-HUNTER'S NOTE-BOOK.

BEING

Some Contributions to English Etymology.

BY

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“Philologists, who chase
A panting syllable through time and space,
Start it at home, and hunt it in the dark,
To Gaul, to Greece, and into Noah's ark.”

COWPER, *Retirement*.

“*Polonius*. What do you read, my lord?

Hamlet. Words, words, words.”

Hamlet, act ii. sc. 2.

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1876.

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TO

RICHARD CHENEVIX,

LORD ARCHBISHOP OF DUBLIN,

I DEDICATE

This Book

IN TOKEN OF RESPECT.

b

P R E F A C E.

IN the following papers I have endeavoured to give a full, and, so far as it lay in my power, an exhaustive, examination of certain words in the English language, the derivations of which, being curious and recondite, present some special features either of interest or of difficulty. With that object I have freely availed myself of the labours of my predecessors in the same field, and have tried to concentrate in one view the results obtained by many independent and scattered investigations. Indeed, all the best authorities that lay within my reach have been had recourse to. I may mention the names of MM. Littré, Scheler, Pictet, and Rénan, among French philologists; of Benfey, Diez, Diefenbach, Ebel, Grimm, Ed. Müller, M. Müller, &c., among the German. The English writers from whom I have received most help are Cleasby, Farrar, Ferrar, Garnett, Haldeman, Latham, Morris, Skeat, Wedgwood, Monier Williams, and the contributors to the 'Philological Society's

Transactions.' From the old dictionaries of Cotgrave (French), Florio (Italian), Minsheu (Spanish), and the 'Promptorium Parvulorum' (English), much latent word-lore of a valuable nature has been dug out.

With lights so many and various coming to me from different sources, it will not be thought, I hope, that my 'word-hunting' has been prosecuted altogether 'in the dark.' That in every case I have been successful in running down my quarry would be too much to expect. The most enthusiastic lover of the chase must be prepared for some blank days. This I may say, however, that if I have not dogged every word which I have started through all its doublings till it has taken cover at last in 'Noah's ark,' I have at least never desisted from the pursuit, nor rested content till I have run it to earth in a Sanskrit root; and that, in the eyes of a philologist, is pretty much the same as winning its brush.

It should be understood that, notwithstanding my acknowledged obligations, many of the derivations here adopted are now advanced for the first time, and differ from the conclusions arrived at by previous writers. In most cases, I have adduced copious illustrations from all periods of our literature, and confirmatory proofs from the cognate languages, either in the way of verbal parallels or analogous usages.

In a few instances, where the evidence for two conflicting etymologies seemed almost equally balanced, I have stated both sides of the question without prejudice, and left the decision to others.

I should perhaps apologise for printing here the rather long chapter which treats of the superstitious beliefs connected with the West and North as regions of darkness. That discussion, though it belongs rather to the province of folklore, was suggested by the preceding chapter on the word 'Night,' and arose naturally out of it. The interesting nature of the subject may perhaps render its appearance excusable.

Every page of the volume, it will be seen, bears witness to the title that these are truly 'Leaves from a Note-Book.' If, however, they are found to be at all interesting, and not devoid of information, the candid reader will not be so unjust as to condemn them for not being other than they pretend to be.

Though I have striven to be accurate in my quotations and references, some mistakes will, in all probability, have escaped my observation. These, when pointed out, I shall be thankful and happy to correct.

ST JOHN'S HILL,
WANDSWORTH COMMON.
February 12th, 1876.

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The following contractions have occasionally been used :—

A.S. or A.-Sax for Anglo-Saxon (<i>i.e.</i> , the oldest form of the English speech).	Lat.	for Latin.
Cf.	L. Lat.	„ Low Latin.
Dan.	Lett.	„ Lettish.
Dut.	Lith.	„ Lithuanian.
Fr.	O. N.	„ Old Norse.
G. or Ger.	O. H. G.	„ Old High German.
Gk.	Pers.	„ Persian.
Heb.	Pg. or Portg.	„ Portuguese.
Ic. or Icel.	Prov.	„ Provencal.
Ir.	Sk. or Sansk.	„ Sanskrit.
It.	Sp.	„ Spanish.
	Sw.	„ Swedish.
	W.	„ Welsh.

LEAVES

FROM A

WORD-HUNTER'S NOTE-BOOK.

CHAPTER I.

*THE WORDS 'BODY'—'CARCASS'—'COAT'—
'HOOD'—'CHASUBLE,' ETC.*

'THE derivation of words is like that of rivers—there is one real source, usually small, unlikely, and difficult to find, far up among the hills; then, as the word flows on and comes into service, it takes in the force of other words from other sources, and becomes itself quite another word after the junction—a word, as it were, of many waters, sometimes both sweet and bitter.'¹ If the origin of the word be undiscovered hitherto, then, owing to this confluence of vocables and commixture of meanings, any attempt to mount the stream is attended with

¹ Mr Ruskin in *Fraser's Magazine*, April 1863.

perplexity as to which is the main river and which is only the tributary. It is with words as with a winding river; not only do they change the colour and characteristics which they once possessed when near the fount, but often reverse the very direction of their former current.

‘A word that comes from olden days,
And passes through the peoples; every tongue
Alters it passing, till it spells and speaks
Quite other than at first.’¹

Thus, when we are engaged in exploring the hidden source of some word which has challenged our attention, it sometimes happens that we do not proceed far in our research until we find ourselves brought face to face with an unexpected difficulty. A divergent path presents itself which branches away in two different directions, and the puzzling thing is, that each of these directions promises almost equally fair to lead us to the desired object of our inquiry. It sometimes happens, too, that the reasons in favour of adopting one of these courses in preference to the other are so evenly balanced, that an impartial investigator will feel bound to suspend his judgment, and will hesitate to pronounce an absolute decision in a case where much may be advanced on either side of the question, and definite certainty seems hardly attainable.

Such a difficulty meets us when we make the

¹ Tennyson, *Queen Mary*, act iii. sc. 5. Thus the verbs ‘blacken,’ ‘blanch,’ and ‘bleach,’ are radically identical.

word 'body' the subject of examination, and propose to ourselves to trace out its primary and radical significance.

'Body' is (A.-Sax.) *bodig*, (Gaelic) *bodhag*, (O. Ger.) *botah*. In Bavarian, the words *botich*, *pottich*, and *potacha*, which mean 'body,' are only different forms of *bottig*, *potig*, *potacha*, which mean a 'cask.' Wedgwood therefore suggests that our 'body' is etymologically akin to the German *bottich* (a cask), and appeals to the parallel instances of '*trunk*' and (Ger.) *rumpf*, which signify a hollow case as well as the body of an animal. We may compare also the Spanish *barriga* (the belly), identical with *barrica* (a cask), French *barrique*, and we still call the round part of a horse's body the 'barrel.' 'Kedgy' and 'kedge-belly' in provincial English are used for a 'pot-bellied' person (Wright), literally, one whose stomach resembles a *keg* or cask (Norse, *kaggje*).

The following quotation from the old chronicler Speed, in which the word 'cask' is used for 'body,' gives much probability to this derivation:—

'Onely the heart and soule is cleane, yet feares the tainture of this polluted *caske*, and would have passage (by thy reuenging hand) from this loathsome prison and filthy truncke.'

Speed, Hist. G. Britain, p. 379 (1611).

It may be noticed in confirmation that *panze*

in Carinthian and *panzl* in Bavarian denote both a cask and a paunch or stomach, and that the Grisons *buttatsch*, stomach or belly, is from *butt*, a barrel. Similarly, '*coffre*' in French, and 'chest' in English (It. *casso*), are used for the breast or trunk; *arcas* in Spanish, a coffer, is also 'a man's chest or breast' (Minsheu); and the word breast itself (Ger. *brust*) means the box or trunk in which the vitals are enclosed, being near akin to (Prov.) *brostia*, *brustia* (a box). Compare also 'bust,' 'busk,' (Fr.) *buste*, *busch*, connected with (Sp.) *bucho* (breast), *bucha* (a chest or box), (L. Lat.) *busta* (a box). Shakspeare frequently employs 'case' for 'body,' e.g., when speaking of the lifeless Antony, "This *case* of that huge spirit now is cold" (Antony and Cleop. iv. 15).

On the whole, then, we need not hesitate to bring our word 'body' (Bavarian, *bodi*) into connection with the Bavarian *boding* (a barrel), *bottich*, &c., as meaning a round hollow vessel; cf. (Erse) *bodhaigh* (body), (Irish) *boid* (a cask).

All these words Pictet (Orig. Indo-Europ., ii. 275) traces up to the Sanskrit *bandha* (1, a barrel, 2, a body), from *bandh* (to bind, tie, or hoop in).¹

¹ The Mâhêswaras, a sect of the Hindus, term the living soul *pâśu*, i.e., fastened or fettered, conceiving it to be confined in *bandha*, the bondage of sense (Colebrooke, Essays, vol. i. p. 431). In Persian, *bandha* is (1) a binding or fetter; (2) a body; (3) a building. Another word for body in that language is *badan*. Cf. 'His soul is wrapped in the truss of his senses' (Adams, Sermon on the

Cf. 'Thou hast fenced me with bones and sinews' (Job x. 11), (A.-Sax.) *feorh-loca*, 'life's enclosure,' the body.

If the above account were not so satisfactory as it is, we would be tempted to see in 'body' only another form of 'bothy,' Gaelic, *bothag*, *both* (a hut, cottage), Welsh, *bod* (a house), *bwth* (a booth). In this case it would be connected with (Irish) *buth*, *both*, (Ger.) *bude*, (O. H. Ger.) *boda*, (Polish) *buda*, (Lith.) *budà*, (Scand.) *bûdh*, (Dut.) *boede*, (Icel.) *bud*, (Bohem.) *bauda*, *budka*, (Russ.) *búdka*, (Pers.) *bud*—all meaning a house, hut, or dwelling-place, and traceable to the root *bhû* (to exist).—Pictet, Origines Indo-Européenes, ii. 239. *Cf.* German *leib* (body), from *leiben* (to exist). The Welsh *bod*, *bodau*, besides meaning a *house*, is also used for a *living being*; and there is no figure more common than that by which the human frame is compared to a *building* or *mansion*, in which the immortal spirit has been placed to dwell as a tenant for life. For instance, in Gen. ii. 22, where it is said that God 'made the woman,' the original says He '*builded*' her (Heb. *banah*). Compare Gk. *dēmas*, *dēmê* (a body, δέμας, δομή) derived from *dēmô* (to build, δέμω), the Sanskrit *dhâman*, a house, also the body; and it will be remembered that St Paul

Soul's Sickness). In Sanskrit the body is also called *deha*, 'what de-files or envelopes' the soul, from the root *dih*, cognate with which are the Gothic *leik*, Ger. *leiche*, O. Eng. *lich*. See, however, M. Müller, Chips, iv.

(2 Cor. v. 1) calls our body a tabernacle, house, or building (*cf.* 2 Pet. i. 13, 14); and Eliphaz long before had described men as 'them that dwell in houses of clay' (Job iv. 19). Compare Dryden's well-known lines—

'A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-informed the tenement of clay.'

Absalom and Achitophel, ll. 156-158.

The prophet Daniel, using a somewhat similar figure, declares (ch. vii. 15)—'I, Daniel, was grieved in my spirit in the midst of its *sheath*' (Heb. *nidneh*, A. V. 'my body'), as if the active working of his mind, like a sharp sword, was wearing through the case that held it; which reminds us of a saying recorded of the good George Herbert, that his wit, 'like a penknife in too narrow a sheath, was too sharp for his body.'¹ Compare also the following from Lilly's play of 'Mother Bombie'—'So faire a face cannot bee the *scabbard* of a foolish mind' (act ii. sc. 3).²

¹ Sidney Smith's *bon-mot* is not very different—'There is my little friend —, who has not body enough to cover his mind decently with; his intellect is improperly exposed.'

² Was Dickens conscious of the plagiarism when he put these almost identical words into the mouth of the redoubtable Mrs Harris in one of his fragmentary sketches? 'Your mind is too strong for you, Sairey. It is useless to disguise the fact; the blade is a wearing out the sheets' (sheath). *Forster, Life of Dickens*, vol. ii. p. 346.

Lord Byron in a letter says of himself that 'the sword is wearing out the scabbard.' Carlyle, in his 'Life of John Sterling,' observes that 'he wore holes in the outward case of his body' by his restless vitality, which could not otherwise find vent.

In a similar manner the 'fur' of an animal is etymologically the sheath in which it is comfortably encased. It is the Spanish and Portuguese *forro*, Icel. *fódr*, and identical with the Gothic *fodr*, It. *fodero*, Fr. *fourreau*, Ger. *futter*, which signify a sheath or scabbard.

Cotgrave gives the proverb, *N'admirons le fourreau pour mespriser la lame*, 'Let not a faire outside make the inside less esteemed of.'

How extensively the Scripture metaphor of the body being a *house* has been adopted by our best English writers will be seen by the quotations which I now subjoin.

'It is commonly seen that misshapen trunks are houses of the sharpest wits.' *Thomas Adams (Works, vol. i. p. 19).*

'Our great Landlord hath let us a fair house, and we suffer it quickly to run to ruin. That whereas the soul might dwell in the body as a palace of delight, she finds it a crazy, sickish, rotten cabinet, in danger every gust of dropping down.'

Thomas Adams, Devil's Banquet.

'The body is the soule's poore house, or home,
Whose ribs the laths are, and whose flesh the loame.'

Herrick, Hesperides (ed. Hazlitt), ii. 299.

Browning, in his poem of 'The Statue and the Bust,' has the same idea when he represents Duke Ferdinand as being

'Empty and fine, like a swordless sheath.'

So the term *cullion* for a long, lank, lubberly coward, a fool, Fr. *couillon*, It. *coglione*, has been connected with the Lat. *coleus*, Gk. *κολεός*, a sheath, as much as to say, the outward semblance of a man, a case without its treasure, a 'soulless clay.' The innuendo here, however, may be different (*vide* Diez, s.vv. *Coglione*, *Minchia*).

Compare the Icelandic *skauðir* (A.-Sax. *sceað*, Ger. *schote*, Dan. *skede*), meaning, first, 'a sheath,' and then, as a term of abuse, 'a poltroon,' *skauð*, akin probably to our 'scut.'

'The Body indeed is not the Man, but the House or Tabernacle of the diuiner Spirit, and both together make up Man; the one as the Shell; the other, the Kernel. . . . One the Tenement, the other the Tenant.' *Purchas, Microcosmus* (1619), p. 18.

(God the Son)

'Forsook the courts of everlasting day,
And chose with us a darksome house of clay.'

Milton, Ode on Christ's Nativity.

'The body is *domicilium animæ*, her house, abode, and stay; . . . as wine savours of the cask wherein it is kept, the soul receives a tincture from the body through which it works.'

Burton, Anatomy of Melancholy, p. 173.

(Winter)

'All unawares, with his cold-kind embrace,
*Unhoused*¹ thy virgin-soul from her fair hiding-place.'

Milton, On the Death of a Fair Infant.

'If thou beest not so handsome as thou wouldst have been . . . be glad that thy clay cottage hath all the necessary forms thereto belonging, though the outside be not so fairly plaistered as some others.'

Fuller, Holy State, iii. c. 15.

'Lord, be pleased to shake my clay cottage before thou throwest it down. May it totter a while before it doth tumble.'

Fuller, Good Thoughts, p. 19 (ed. Pickering).

'I hold from God this clay cottage of my body (a homely tenement, but may I in some measure be assured of a better before outed of this).'

Ibid., p. 128.

'God . . . hath shaken the house, this body, with agues and palsies, and set this house on fire, with fevers and calen-tures, and frightened the Master of the house, my soule, with horrors, and heavy apprehensions, and so made an entrance into me.'

Donne, Sermons (fol. 1640), p. 777.

When the good Sir Guyon found the fair lady
Amavia slain, and wallowing in blood,

¹ Chaucer, if I remember right, somewhere uses the phrase, 'spirit changing house' for dying. *Cf.* 2 Cor. v. 1.

‘He hoped faire
To call backe life to her forsaken *shop*.’

Faerie Queene, II. i. 43.

‘I looked upon my Body but as the Instrument, the *Vehiculum Animæ*, and not so much given for its own sake, as to be an Engine for the exercise of my Soul, and a Cottage, wherein it might inhabit and perfect itself.’

Sir Matt. Hale, Contemplations, p. 305 (1685).

‘The soul’s dark cottage, battered and decayed,
Lets in new light, through chinks that time has made ;
Stronger by weakness, wiser men become,
As they draw near to their eternal home.’

Edmund Waller.

Compare—

“Through the chinks of an unhighted flesh we may read a neglected soul.”—*Adams*, 1629 (*Works*, vol. iii. p. 143).

The Sanskrit word for body, *deha*, meaning literally that which envelopes the soul, is used also for a rampart or surrounding wall. The root from which it comes, *dih*, to shape, is seen also in *dehî*, a wall, Gk. *toîchos*, Pers. *dih*, a village.

Compare—

‘Within this wall of flesh
There is a soul counts thee her creditor.’

Shakspeare, King John, act iii. sc. 3.

‘Weak cottage where our souls reside !

This flesh a tottering wall !

With frightful breaches gaping wide,

The building bends to fall.’¹ *Dr Isaac Watts.*

‘A white, pure, innocent spirit may be shadowed under the broken roof of a maimed corpse.’

Adams’s Sermons, The White Devil.

‘The Soul, in the Body or out of the Body, differs no more

¹ Compare Toplady’s hymn, ‘When languor and disease invade.’

than the Man does from himself when he is in his House or in open air.' *Spectator*, No. 90 (1712).

'How ruinous a farm hath man taken, in taking himself. How ready is the house every day to fall down,' &c.

Dr Donne's Devotions, xxii. (1624).

Hogarth, giving a humorous account of Mr Wilkes, who was notoriously ugly, says—

'I believe he finds himself tolerably happy in the clay cottage to which he is tenant for life, because he has learnt to keep it in pretty good order. While the share of health and animal spirits which heaven has given should hold out, I can scarcely imagine he will be one moment peevish about the outside of so precarious, so temporary, a habitation; or will ever be brought to our *Ingenium Galbæ malè habitat*:—*Monsieur est mal logé*.'

Quoted in Southey's Doctor, p. 472.

Compare Spenser's 'Hymne in Honour of Beautie' (*passim*), Globe ed. p. 596.¹

I will finish this long list of illustrations with these curious verses of Francis Quarles, prefixed as a suitable introduction to that curious anatomical poem, Fletcher's 'Purple Island'—

'Man's *Body*'s like a *House*: his greater *Bones*
Are the main *Timber*; and the lesser ones
Are smaller *Splints*: his *Ribs* are *Laths*, daub'd o'er,
Plaster'd with *Flesh* and *Blood*: his *Mouth*'s the Door,
His *Throat*'s the narrow *Entry*; and his *Heart*
Is the *Great Chamber*, full of curious Art.'²

¹ See also Bp. Andrewes' Sermon (1595) on John ii. 19, 'The Temple of the Body,' a text which is itself an illustration; and Dr Donne's Works, vol. vi. p. 61 (ed. Alford).

² 'The House I Live in,' a popular account of the human body, published by Parker, 1846, treats the subject from the same point of view, and has chapters on the Framework, the Sills, the Windows, the Furniture, the Hinges, &c.

The nose he makes the chimney, the eyes the windows, the stomach the kitchen, &c. *Cf.* Purchas, *Microcosmus*, v. ix.

Readers of Spenser's 'Faerie Queene' will remember his elaborate allegorical description of the body as a goodly castle 'not built of bricke ne yet of stone and lime,' inhabited by a virgin bright, Alma (*i.e.*, the soul, so called in the Italian, Spanish, and Portuguese, Latin *anima*), with its five bulwarks of the senses ever besieged by temptations night and day. The head is the turret ascended by ten alabaster steps, wherein 'two goodly beacons, set in watches stead, gave light and flamed continually.' The mouth is the porch, in which 'twise sixteen warders satt, all armed bright and strongly fortifyde,' leading to the hall, where ministered the steward Diet, and the marshall Appetite. The stomach is the kitchen, with its 'caudron wide and tall,' and 'fornace that brent day and night, ne ceased not,' its 'maister cooke' Concoction, and 'kitchen clerke that hight Digestion,' while a 'huge great payre of bellows' (the lungs) 'did styre continually and cooling breath inspyre.'¹

In the Book of Ecclesiastes (xii. 3 *seq.*), the frame which the spirit is ready to desert is represented under the image of a tottering house, of

¹ Book II., cantos ix., xi.

which the windows (the eyes) are darkened, the doors (the ears) are shut, and the mill (the mouth) lies idle with its grinders (the teeth).¹ A similar idea is probably meant to be conveyed by 'the golden bowl being broken' (v. 6), the body being conceived as the precious reservoir (as in Zech. iv. 3), which contains the oil of life that keeps the flame burning.²

In Greek, *teúchos*, a vessel, is found with a like signification.

All these passages make it probable that 'body' might come from a word meaning *house* (Welsh *bod*, &c.), by showing that the transition of meaning is easy and natural. This view, moreover, derives strong confirmation from the very similar account that has to be given of another word of

¹ Hengstenberg, *in loc.* Speaker's Commentary, *in loc.*

² Henry More compares the relation of the soul to the body to that of a light enclosed within a lantern.

'Like to a *Light* fast lock'd in *Lanthorn* dark,
Whereby, by night, our wary Steps we guide
In slabby streets, and dirty Channels mark,
Some weaker rays through the black top do glide,
And flusher streams perhaps from the horny side :
But when we've past the peril of the way,
Arriv'd at home, and laid that case aside,
The naked light, how clearly doth it ray,
And spread its joyful beams as bright as summer's day.

Even so the *Soul*, in this contracted state,
Confin'd to these strait *instruments of Sense*,
More dull and narrowly doth operate :
At this hole hears, the Sight must ray from thence ;
Here tastes, their smells : But when she's gone from hence,
Like naked lamps, she is one shining sphear,
And round about has perfect cognoscence
Whate're in her Horizon doth appear ;
She is one Orb of Sense, all Eye, all airy Ear.'

Antidote against Atheism, Bk. III. ch. iv.

like signification. I mean the word 'carcass,' which we will next proceed to examine.

'Carcass,' which is now used for a body, especially the lifeless body of a beast, when traced to its origin, is found to mean a 'house of detention or constraint,' a 'prison.'

Carcass—(Fr.) *carquasse*, (It.) *carcame*, (It. and Port.) *carcassa* (= a skeleton)—is another form of (Fr.) *carquois*, (Sp.) *carcax*, (It.) *carcasso* (= a quiver). In modern Greek *karkasi* has both meanings, (1) a quiver, (2) a skeleton. All these words are connected with (Welsh) *carchar* (restraint, prison), (Gaelic) *carcair* (prison, coffer), (Ir.) *carcar*, (Goth.) *karkara*, (Ger.) *kerker*, (Gk.) *kárkaron*, (Lat.) *carcer* (an enclosure, or prison), (Sans.) *câraka*, *kârâgara*, from the root *kar* (to wound, punish). It is curious, though perhaps only a coincidence, that the Talmudic word for the *case* in which written rolls were commonly kept is *carcâ*.¹

The old derivation, which once passed current, that 'carcase' is compounded of the two Latin words *caro* and *casa*, as if it meant 'fallen-flesh'

¹ A 'carcanet' is an ornament that confines or imprisons the neck—'Carcan, a carkanet, or collar of gold, &c., worn about the neck; Also an Iron chaine, or collar, wherein an offender is tyed by the necke to a post' (Cotgrave). Compare the following, from an old play:—

'Did you not see the key that's to unlock
My carcanet and bracelets?

—Till you give it back, my neck and arms
Are still your prisoners.

Webster, vol. iii. p. 281.

(which, indeed, is the primitive meaning of *cadaver* from *cado*, and of the Greek *ptôma* from *pípto*, to fall), is alluded to in the following passage from Samuel Ward, wherein the writer, unknown to himself, has a much truer conception of the word's etymological significance. Speaking of the unimpaired powers of the mind at death, he asks—

‘Do they not tell the body, the soul means not to fall with the *carcase* (which hath the name of falling), lies not a dying with it, but erects itself, means only to leave it as an inhabitant doth a ruinous house, or as a musician lays down a lute whose strings are broken, a carpenter a worn instrument unfit any longer for service and employment, and as a guest makes haste out of his inn to his long home and place of abode.’

The Life of Faith in Death.

From meaning a ‘prison’ the word came afterwards to be applied in a secondary sense to the body, as being the structure wherein the soul is incarcerated, while

‘This muddy vesture of decay
Doth grossly close it in,’

like the ‘bone-enclosure’ or ‘bone-cloister’ of our remote ancestors, (A.-Sax.) *ban-loca*, *ban-cofa*. Compare the following, also from Shakspeare:—

‘My heart all mad with misery
Beats in the hollow *prison* of my flesh.’

Titus Andronicus.

‘A grave unto a soul
Holding the eternal spirit against her will
In the vile *prison* of afflicted breath.’

King John.

‘My soul’s palace is become a prison.’

3d Pt. *Henry VI.*, ii. 1.

Plato frequently calls the body the prison-house of the soul;¹ and Virgil, when philosophising on the doctrine of the one great spirit of nature (*Æn.* vi. 734), explains that in the case of men, while confined within ‘these walls of flesh,’ it is clogged and blinded, *being shut up in the darkness of a dungeon* (*‘clausæ tenebris et carcere cæco’*), or as we might render it with etymological literalness, ‘in the darkness of a sightless *carcass*.’ A belief almost identical with this was held by the Jews. The Hebrews consider (we are told in ‘*The Conciliator*’ of Rabbi Manasseh Ben Israel, trans. ii. 22) that souls were created in the six days of the beginning, and not together with bodies. They compare its state (1st) prior to coming into the world, to a king seated on his throne; (2d) when inspired into the body, to a king placed in confinement; (3d) when released by death, and it returns to its former regions, to a king returning to his kingdom after being delivered from prison. Compare—

‘Is there no charitable hand will sever
My well-spun thread, that my imprisoned soul
May be deliver’d from this dull dark hole
Of dungeon flesh?’ *Quarles, Emblems*, Bk. V. Emblem 7.

‘What need that house be daub’d with flesh and blood?
Hang’d round with silks and gold? repair’d with food?’

¹ *E.g.*, *Cratylus*, p. 400 C; *Phædo*, p. 62 B.

Cost idly spent ! that cost doth but prolong
 Thy thralldom. Fool, thou mak'st thy jail too strong.'
Quarles, Emblems, Bk. V. Epig. 8.

'The soul once fled
 Lives freer now than when she was cloystered
 In walls of flesh—

But an imprison'd mind, though living, dies,
 And at one time feels two captivities ;
 A narrow dungeon which her body holds,
 But narrower body which her self enfolds.

Death is the pledge of rest, and with one bayl
 Two prisons quits, the Body and the Iayl.'¹

Bp. Henry King's Poems (1657, ed. Hannah), p. 12.

'He that hides a dark soul and foul thoughts,
 Benighted walks under the mid-day sun ;
 Himself is his own dungeon.' *Milton, Comus, 347.*

'My body is my prison, and I would be so obedient to the law as not to break prison : I would not hasten my death by starving or macerating this body ; but if this prison be burned down by continual fevers, or blown down with continual vapours, would any man be so in love with that ground upon which that prison stood, as to desire rather to stay there than to go home.'

Dr John Donne (Selections from), Oxford, 1840, p. 14.

. . . 'The Body is the Soules Prison ; that I mention not that Hell-darke Prison of the Graue, nor that darke Hell-Prison of the Damned.' *Purchas, Microcosmus* (1619), p. 298.

We might also adduce here an exclamation reported to have been made by Archbishop Leighton (d. 1684), who was himself slender in person, when informed that a corpulent friend had pre-

¹ In language almost identically the same Howell speaks of his twofold imprisonment when writing from the Fleet, 1643. *Vide Familiar Letters, Bk. I. sect. vi. 48.*

deceased him—‘How is it that A—— has broke through these goodly brick walls, while I am kept in by a bit flimsy deal?’

‘Our soden feete stick in the Clay,
Wee thro’ the bodye’s Dungeon see no day.’

Evelyn, Life of Mrs Godolphin, p. 227.

‘O who shall from this dungeon raise
A soul enslaved so many ways?
With bolts of bones, that fettered stands
In feet, and manacled in hands;
Here blinded with an eye, and there
Deaf with the drumming of an ear;
A soul hung up, as ’twere, in chains
Of nerves, and arteries, and veins?’

Andrew Marvell, Dialogue between Soul and Body.

‘Great Muse, thou knowest what prison
Of flesh and bone, curbs, and confines, and frets
Our spirits’ wings.’ *Keats’ Endymion, Bk. IV.*

‘How weak the prison is where I dwell!

Flesh but a tottering wall!

The breaches cheerfully foretell

The house must shortly fall.

‘Now let the tempest blow all round,

Now swell the surges high,

And beat this house of bondage down

To let the stranger fly!’

Dr Watts.

‘The soul contending to that light to fly
From her dark cell, we practise how to die.’

Waller, Of Divine Love.

The comparison in the last three extracts of the soul to a captive bird,¹ eager to escape, but encaged

¹ ‘They who prink, and pamper the *Body*, and neglect the *Soul*, are like one, who having a Nightingale in his House, is more fond of the Wicker *Cage* than of the *Bird*.’

Howell, Familiar Letters, Bk. IV. 21.

within the body, from which it is only permitted to take flight at its dissolution, is made explicitly in the following from Quarles :—

‘ My soul is like a bird, my flesh the cage,
Wherein she wears her weary pilgrimage. . . .
The keys that lock her in and let her out,
Are birth and death ; ’twixt both she hops about
From perch to perch, from sense to reason ; then
From higher reason down to sense again.’

Bk. V. Emblem 10.

The same thought is found in the ‘ Silex Scintillans ’ of Henry Vaughan, the Silurist (1655).

And so Pope—

‘ Most souls, ’tis true, but peep out once an age,
Dull, sullen prisoners in the body’s cage :

Like Eastern kings, a lazy state they keep,
And, close confined to their own palace, sleep.’

Elegy to the Memory of an Unfortunate Lady.

And Adams—

‘ The imprisoned bird, when she sees no remedy, sings in her cage ; but she flies most and highest when she is at liberty. Set the soul once at freedom, she will then most cheerfully sing the praises of her Maker. Yet the common course is to fortify this prison, and to boast in corporal abilities. But *qui gloriatur in viribus corporis, gloriatur in viribus carceris.*’ *Meditations upon the Creed.*

It is curious to observe that in Sanskrit the word for *cage*,¹ *panjara*, is actually used for the

¹ Cf. ‘ Ex corporum vinculis tanquam e carcere evolaverunt ’ (Cic. Rep. vi. 14). It is a widespread and ancient superstition that the soul escapes from the dead body under the form of a bird or other winged creature. Grimm, *D. Myth.*, 214, 478 ; Kelly, *Indo-Europ. Tradition*, p. 103 ; Trevor’s *Egypt*, 192 ; Didron, *Christian*

skeleton or *body*. The same idea has, I suppose unconsciously, been used by an American writer, Dr Holmes—

‘They said the doctors would want my skeleton when I was dead. . . . Don’t let ’em make a show of the *cage* I have been shut up in, and looked through the bars of, for so many years.’

Professor at Breakfast-Table, p. 105.

Compare *ban-hus* (bone-house), *ban-sele* (bone-hall), *ban-loca* (bone-enclosure), A.-Sax. terms for the body;¹ Icelandic *beina-grind* (‘bone-lattice’), the skeleton.

As our ancestors show by their nomenclature that they had formed a true estimate of this perishing dust-built frame, the ‘body of our humiliation’ (Phil. iii. 21), whether on the one hand they called it a ‘cask’ or ‘chest,’ or on the other, a ‘house’ or ‘prison;’ so they would seem, on the testimony of other words, not to have forgotten what a ‘treasure’ we have in these

Iconography, 460. A graphic delineation of the imprisoned soul looking out through its cage of bones, and intended to represent the idea contained in Rom. vii. 24, ‘Who shall deliver me from the body of this death?’ will be found in Quarles, Bk. V. Emblem 8.

¹ ‘The flames consumed the *bone-house* of the mighty-handed chief’ is Mr Jones’ paraphrase of the burning of Beowulf (Popular Romances of the Middle Ages, p. 398).

‘This body then, I say, is like
An house in each degree;
The soule the owner of the house
I do account to bee.’

[*Ro. Vn.* (*temp.* James I.)

‘earthen vessels.’ If the body was to them no more than a case or coffer, still it was one, they felt, that guarded the most precious of possessions, a house of clay indeed, but one that harboured the most exalted of inhabitants. In the Anglo-Saxon, besides the words ‘*feorh-hus*’ (i.e., ‘life-house’) = ‘body,’ (cf. Shakspeare’s ‘bloody house of life’), and ‘*feorh-cofa*’¹ (i.e., mind’s cave, or soul’s chamber) = breast, we meet the very poetical term ‘*breost-hórd*’ for the soul, i.e., the hoard or treasure of the breast—a word upon which no more fitting commentary could be made than these verses of a little-remembered poet—

‘O ignorant poor man ! what dost thou bear
 Lock’d up within the casket of thy breast ?
 What jewels, and what riches hast thou there ?
 What heavenly treasure in so weak a chest.’

Sir John Davies (d. 1626).

Beside this we may set the scarcely less poetical prose of Bishop Hall—

‘This body, if it bee compared to the soule, what is it, but as a clay wall that encompasses a treasure ; as a wodden boxe

¹ (A.-Sax.) *cof* (a cave or receptacle), (Bret.) *kâf*, *kôv* (belly), (Fr.) *coffre* (1, a coffer ; 2, chest of the body). Compare (Heb.) *guph*, *gupha* (a body), from the root *guph* (גִּפַּח), to be hollow, shut in). The Heb. *kêbhah* (stomach), and ‘alcove,’ (Sp.) *alcoba*, (Arab.) *al-qobbah* (a hollow recess), (Heb.) *Kubbah* (translated ‘tent,’ Numbers xxv. 8), are of kindred origin. Cp. ‘We are so composed, that if abundance or glory scorch and melt us, we have an earthly cave, our bodies, to go into by consideration and cool ourselves,’ (Donne, Letters, p. 63). Synonymous are A.-Sax. *hrether-cofa* and *hrether-loca* (mind’s cave or inclosure), Icelandic *hug-borg*, ‘castle of thought,’ a poetical term for the breast; *óðhar-rann*, ‘mind’s-house ;’ *ffjör-rann*, ‘life’s-house ;’ *hjarta-salr*, ‘heart-hall.’

of a jeweller ; as a coorse case to a rich instrument ; or as a maske to a beautifull face ?'

Contemplations, Bk. I. Cont. 2 (1634).

The same thoughts, expressed in the very same words, are to be found in the treatise of another divine whom Hall much resembled. Thomas Adams, in his 'Meditations on some Parts of the Creed,' 1629, moralises thus :—

'The body is to the soul as a barren turf to a mine of gold, as a mud wall about a delicate garden, as a wooden box wherein the jeweller carries his precious gems, as a coarse case to a fair and rich instrument, as a rotten hedge to a paradise, as Pharaoh's prison to a Joseph, or as a mask to a beautiful face.' 'We love the cabinet for the jewel's sake, esteem it for that it contains. . . . Yet how many men pollute this fair house, by drunkenness making it a swine-sty, by uncleanness a brothel, by worldliness a dung-hill, by oppression a lion's den, by voluptuousness a boar's frank, by malice a stove or burning furnace, and by continual sin a barricaded jail to imprison the soul !'¹

Nichol's edition, vol. iii. pp. 142, 146.

Compare the following from Shakspeare :—

'(I have) mine eternal jewel

Given to the common enemy of man.' *Macbeth*, iii.1.

'A jewel in a ten-times-barred up chest

Is a bold spirit in a loyal breast.' *Richard II.*, i. 1.

'They found him dead and cast into the streets,

An empty casket, where the jewel of life

By some damn'd hand was robb'd and ta'en away.'

King John, v. 1.

¹ Howell (1635) has the same similitude,—'Whereas my Creator intended this Body of mine, though a Lump of Clay, to be a *Temple* of His Holy Spirit, my Affections . . . turn it often to a *Brothel-house*, my Passions to a *Bedlam*, and my Excesses to an *Hospital*.'

Fam. Letters, Bk. I. 6, xxii.

‘(My heart) A *jewel*, lock’d into the wofull’st *case*
 That ever did contain a thing of worth.’
2d Pt. Henry VI., iii. 2.

We have seen that the body was called a ‘house,’ as being the outward shell or case wherein the spiritual part of man was appointed to dwell. This bodily ‘house’ was also regarded sometimes as the clothing wherein he was invested, *e.g.*, by St Paul in 2 Cor. v. 2, 3, where he expresses an earnest desire to ‘*be clothed upon*’ with a better house from heaven—*i.e.*, a house ‘to be put on as an outer garment over this fleshly body’ (ἐπενδύσασθαι). Immediately afterwards he uses the correlative phrase ‘to put off one’s clothing’ for ‘to become disembodied,’ ‘to die.’ In the ancient Gothic version the apostle’s expression ‘to be clothed’ with the body is rendered by the verb, *ufar-hamon*, *ana-hamon*, and the ‘stripping off’ of it by the verb *af-hamon*,—*hamon* being to clothe. It is not a little interesting to observe that this same radical, which is still traceable in the German *hemd*, a shirt or garment, supplies a name for the body in many kindred languages. It is seen in the latter part of the A.-Saxon *lic-hama*, O. H. German *lik-hamo*, German *leichnam*, Old Norse *lik-hamr*,—*i.e.*, ‘the garment of flesh,’ the untenanted body, or corpse; A.-Saxon *flésc-hama*.¹

¹ Cognate with A.-Sax. *hama*, *homa*, Dan. *ham*, Icel. *hammr*, the covering, skin, or shape of the body, are the Sansk. *śarmma*; Hind. *cām*, *camra*, of similar meaning; and the It. *camisa*, Fr.

Such was the poetical conception that found favour with the old Teutonic and Scandinavian races. At death the weary spirit slips off its clinging raiment, our Maker (to use the language of an old poet) doth—

‘Thresh the husk of this our flesh away,
And leave the soul uncovered,’¹

and then the divested remains or *exuviæ* is the lifeless corpse—the body-clothes, *lic-hama*; Old Eng. *lic-am*.

This idea has received a feeling expression in the following pretty verses by the Duchess of Newcastle:—

‘Great Nature she doth cloathe the soul within
A Fleshly Garment which the Fates do spin ;
And when these Garments are grown old and bare,
With sickness torn, Death takes them off with care,
And folds them up in Peace and quiet Rest ;
So lays them safe within an Earthly Chest,
Then scours them and makes them sweet and clean,
Fit for the soul to wear those cloths again.’

Poems, p. 135.

Compare these lines from Herrick’s ‘Epitaph on Sir Ed. Giles’—

‘But here’s the sunset of a tedious day.
These two asleep are ; I’ll but be undrest,
And so to bed. Pray wish us all good rest.’

chemise. Cleasby & Vigfusson, Icel. Dict. ; B.-Gould, Book of Werewolves, pp. 47, 163. The same word is seen in ‘yellow-hammer,’ Ger. *gelb-ammer*, and in O. Swed. *hamber*, prov. Eng. *hamp*, an article of clothing (Atkinson, Cleveland Glossary, s.v.)

¹ George Wither.

The bodily tenement is here regarded as being the raiment in which the spirit was enveloped; by a somewhat similar association of related ideas, but from a directly opposite point of view, the literal clothing of the body was conceived as being to it a kind of portable dwelling, and so the covering or vestment wherein the entire man is wrapped was in many instances, we shall find, quaintly styled his 'house.' The idea that underlay this use of the term is well brought out by this query of Carlyle's—

'Hast thou always worn them [thy clothes] perforce, and as a consequence of Man's Fall; never rejoiced in them as in a warm movable House, a Body round thy Body, wherein that strange THEE of thine sat snug, defying all variations of climate? . . . In vain did the sleet beat round thy temples; it lighted only on thy impenetrable, felted or woven, case of wool.'

Sartor Resartus, ch. ix. p. 39 (ed. 1871).

Now take the word 'coat,' (Fr.) *cotte*, (It.) *cotta*. It is plainly identical with 'cote'¹ (a shelter for animals), 'cot,' and 'cottage,' (A.-Sax.) *cote*, (Dut.) *kot*, (Ir.) *cotta*, (Welsh) *cwt*, (Fin.) *kota*, *koti* (a house); and so it meant originally the 'house' or shelter wherein the monk on his travels (it was especially a monkish garment at first), or the working-man in the field, encased himself as a protection against the inclemency of the weather. Thus 'coats' served almost as well as

¹ 'Coat' was formerly spelt 'cote,' e.g., Chaucer, Rom. of Rose, 461; and 'cote' was spelt 'coat,' e.g., 'Bordieux, little cottages, coats' (Cotgrave).

‘*Cotes* that did the shepherds keep
From wind and weather.’ *Chapman, Hom. Il.*, xviii. 535.

and hence they got their name.

Verstegan, one of the best and earliest of our English etymologists, pointed this out long ago. He says—

‘A *cote* in our language is a little slight built country habitation (such as after the *French* we call a *cottage*). . . . We also use this word *cote* for a garment, but it seemeth to have been at first metaphorically brought in use, in regard of being shrowded therein, as in the little house or cote of the body, but anciently we so used it not, for our ancient word for a *cote* in this sence was a *reaf*.’

Restitution of Decayed Intelligence, p. 286 (1634).

The *cota mor*¹ (great coat) of the ancient Irish, which seems to have been a kind of mantle, was one of their national peculiarities. It is to it, probably, that Spenser refers when he says—

‘The out-lawe. . . . maketh his mantell his *howse*, and under it covereth himself from the wrath of heaven, from the offence of the earth, and from the sight of men. When it rayneth it is his pent-howse ; when it blowes, it is his tent ; when it freezeth it is his tabernacle.’

State of Ireland (1643), Globe ed. p. 631.

Other instances of the same word being used for a house and an article of clothing are the following—(Fr.) *caban*, *gaban*, (It.) *gabbano*, *cabarino*, (a cloak), (Eng.) ‘*gabardine*,’ (Bohem.) *kabane* (a jacket), the same word as (Fr.) *cabane*, (It.) *capanna*, (Welsh) *caban* (a booth, hut), our ‘cabin.’

¹ Cf. Castle Rackrent (Miss Edgeworth), 1815, p. 2. A representation of it will be found in Planche’s ‘British Costume,’ p. 369.

The heavy Maltese cloak worn by the farmers in Sardinia they call their '*cabbanu*.'

'Cape' and 'cap,' (Fr.) *chape*, *chapeau*, (Sp.) *capa*, (It.) *cappa*, is the O. Sp. *cappa*, (1) a hut, (2) a mantle, according to Isidore so called *quia totum capiat hominem*, because it takes in, or contains, the whole man.

'Hood,' (Ger.) *hut*, (Welsh) *hotan*, (Dut.) *hoed* (lit. a covering, shelter), is identical with 'hut,' (Dut.) *hut*, *hutte*, (Sans.) *kutî* (a house), *kot* (a hut), (Egypt.) *kôti* (a circuit, and to surround).

'Cassock,' (Fr.) *casaque*, (It.) *casacca*, (Gael.) *casag* (a long coat), is from the Latin *casa* (a house). Cf. (Gk.) *kássōn* (κάσσων, Hesych., a thick garment), (Pers.) *kâshah* (hut), all connected with (Sans.) *kakshâ* (enclosure).¹

Another ecclesiastical vestment, the 'chasuble,' (Sp.) *casulla*, (Fr.) *chasuble*, (It.) *casupola*, (M. Lat.) *casula*, is of the same origin, and means a little house or hut, for so the Roman labourer called the smock-frock in which he shut himself up when out at work in bad weather.

(Ir.) *rocan*, (1) a cot, (2) a cloak. Cf. (Ger.) *rock* (a coat).

It is open to doubt whether 'hose,' (Fr.) *housse*, *houseau*, (Ger.) *hosen*, (A.-Sax.) *hosa*, (Welsh) *hosan* (covering for the leg), and 'housing,' (Fr.) *housse*,

¹ Pictet, Orig. Indo-Europ., ii. 255.

(Welsh) *hws* (covering, housing), are connected with 'house.'¹

In Coptic one and the same root is still serving for 'house' and 'garment.'²

The same comparison which led Shakspeare to speak of the body as the soul's 'vesture,' and St Paul as its 'clothing,' was implicitly made long before by the author of the 139th Psalm, where he breaks into a fine ascription of praise to the Creator on contemplating the marvellous structure of his own frame—

'I will praise Thee; for I am fearfully and wonderfully made. . . . My substance was not hid from Thee, when I was made in secret, and *curiously wrought* in the lowest parts of the earth. Thine eyes did see my substance yet being unperfect; and in Thy book all my members were written [drawn out, as it were, in pattern], which, in continuance, were fashioned, when as yet there was none of them' (vv. 14-16).

The word here rendered 'curiously-wrought' has a definite and much more expressive force in the original Hebrew, viz., 'wrought-with-a-needle.'³ It is the very same word which is used in Exodus xxviii. 39, with reference to the embroidered garments of the high priest, and in Exodus xxvi. 36 for the hangings of the Taber-

¹ But cf. 2 Kings xxiii. 7, 'hangings,' marg. 'houses.' So, perhaps, (Gk.) *κἀσας* (housings) is connected with (Pers.) *kāshah*, (Lat.) *casa*.

² Dr Abel in Philolog. Soc. Trans. (1855), p. 57.

³ Vide Lowth, Sacred Poetry of the Hebrews, *in loc*.

nacle made of fine-twined linen, and various colours wrought with needlework; Heb. *râkam*, Arab. *raqama*, which may still be traced in the Spanish *recamar*, It. *ricamare*, Fr. *recamer*, to embroider.¹

And when we consider the wonderful ingenuity and manifold marks of design displayed in the fabric of man's body, the closely interwoven fibrous appearance of the cellular tissue, the interlacing and ramifications of the blood-vessels, the implications of the muscles, the knots or ganglions of the nerves, the exquisite embroidery of the veins, the gauze-like membrane of the skin, technically termed 'network' (*rete mucosum*)—we cannot but perceive how true and appropriate is this metaphor of the Psalmist by which the texture of the human structure is likened to a piece of tapestry or needlework, elaborated with subtle varieties of colour and material by the hand of a skilful artificer. Even so curiously wrought are the curtains

¹ It is radically the same word *rikâmâh* which is found in Ezek. xvi. 18, 'brodered garments;' and Psalm xlv. 14, 'raiment of needlework.'

'Such is the human body, ever changing, ever abiding. A temple, always complete, and yet always under repair. A mansion, which quite contents its possessor, and yet has its plan and its materials altered each moment. A machine which never stops working, and yet is taken to pieces in the one twinkling of an eye, and put together in the other. A cloth of gold, to which the needle is ever adding on one side of a line, and from which the scissors are ever cutting away on the other. Yes! Life, like Penelope of old, is ever weaving and unweaving the same web; whilst her grim suitors, Disease and Death, watch for her halting.'

Dr George Wilson, Edinburgh Essays (1856), p. 316.

of the tabernacle wherein we dwell. There is scriptural authority for so styling our bodies. The inspired apostle employs the phrase, declaring that the Eternal Word, when He vouchsafed to take our flesh, ‘tabernacled among us’ (ἐσκήνωσεν, John i. 14). When Job (iv. 21) speaks of the death of man, and the soul being separated from the body which it upholds, he likens it to the ropes of a tent being loosened or severed, using the same word that in Exodus is applied to the cords of the Tabernacle, ‘Are not the cords of their tent torn away?’ where the rendering in our authorised version is diluted into ‘Doth not their excellency which is in them go away?’¹

Our bodies, it is implied, constituted as they are at present, are intended but for a temporary habitation while passing through the wilderness. They are removable at any time, like a shepherd’s tent (Isa. xxxviii. 12). Shortly we must put off this our tabernacle (2 Pet. i. 14). When the Voice is heard saying, ‘Arise ye, and depart, for this is not your rest; because it is polluted’ (Micah ii. 10), the life which is in us will be taken up from us like the pillar of cloud, and will pass away like an expiring vapour. Then the house of this earthly tabernacle will be taken down—the silver cord will be loosed—this curious frame, with its

¹. Delitsch, *in loc.*

mortices, its tenons, its woven coverings, and all its cunning work, will be levelled to the dust. Then it will be said of each—

‘His spirit with a bound
Burst its encumbering clay ;
His tent, at sunrise, on the ground
A darken’d ruin lay.’¹

But He who undoes His own work is able to raise it up again, and has pledged Himself to do so. ‘Though He slay us, yet we may trust in Him’ (Job xiii. 15). ‘He will show wonders to the dead ; the dead shall arise and praise Him. His loving-kindness shall be declared in the grave, and His faithfulness in destruction. His wonders shall be known in the dark, and His righteousness in the land of forgetfulness’ (Ps. lxxxviii. 10–12). Even in the tomb our substance is not hid from Him. In His book are still all our members written ; not one of them will be overlooked or forgotten ; but we will be made again in secret, and curiously wrought (like needlework), even in the lowest parts of the earth—even in those dark places the Divine Work-master can renew His handiwork.

‘He which numbereth the sands of the sea, knoweth all the scattered bones, seeth into all the graves and tombs, searcheth all the repositories and dormitories in the earth, knoweth what dust belongeth to each body, what body to each soul. Again, as His all-seeing eye observeth every particle of dissolved and corrupted man, so doth He also see

¹ Montgomery.

and know all ways and means by which these scattered parts should be united, by which this ruined fabric should be re-composed : He knoweth how every bone should be brought to its old neighbour-bone, *how every sinew may be re-embroidered on it* ; He understandeth what are the proper parts to be conjoined, what is the proper gluten by which they may become united.'¹

Not only will He *reform* our bodies, but He will *transform* them. Natural, earthly, perishing, they will be raised up spiritual, incorruptible, immortal. The Lord Jesus Christ 'will change the body of our humiliation, that it may be fashioned like unto His glorious body, according to the working whereby He is able even to subdue all things unto Himself' (Phil. iii. 21), and this will be 'a house not made with hands, eternal in the heavens' (2 Cor. v. 1).

¹ Pearson, The Resurrection of the Body.

CHAPTER II.

THE WORDS 'FLIRT'—'FLUNKEY'—'SCORN.'

How sadly deficient even our best dictionaries are! Monuments though they be for the most part of patient and laborious industry—Latham, and Richardson, and Todd's Johnson, Worcester, and Webster, ponderous tomes as they are—how often will we turn to their pages in vain if we need something out of the trite and beaten track, or put them to the test by anything more than very moderate requirements in matters of verbal lore. It has been the fortune of most people, I should think, at some time or other, to consult those standard works of reference in hopes to obtain some conclusive, or at least satisfactory, information as to the etymology and primitive signification of a word which has refused to yield its secret to their own unassisted efforts—but only to encounter a vexatious disappointment. The oracle is found dumb just at the moment when its response was most earnestly desired. A note of interrogation, or the curt remark, 'origin unknown,' is all the reward vouchsafed to our unsatisfied curiosity. In

many cases, of course, these blanks and silent gaps are unavoidable. They are a part of the necessary imperfection of all human knowledge. Still, many of these deficiencies would disappear if only a more careful research and diligent investigation were brought to bear upon them; and it may well be believed that not a few neglected nooks and corners of the philological field still remain to recompense the industry of future gleaners.

One of these words, of which no satisfactory account has as yet been given, is 'FLIRT.' Whatever we may think of the thing which it denotes, it must be admitted that the word itself is picturesque and pretty enough when we trace it to its origin. It is a matter of surprise to me that Wedgwood and our other professed etymologists have quite failed to discover it. Dr Johnson—whom we may in general depend upon for our definitions—tells us that 'to flirt' is 'to run about perpetually, to be unsteady and fluttering.' He makes no allusion, however, to its now more common signification of coquetting—trifling with the affections of another, or amusing one's self at the expense of one's admirers. And yet that use of the word is of considerable antiquity. In the 'Gorgeous Gallery of Gallant Inventions,' 1578, we find a lover complaining to his mistress in the following terms:—

‘Hath light of love held you so softe in her lap?
 Sing all of greene willow;
 Hath fancy provokte you? did love you intrap?
 Sing willow, willow, willow;
 That now you be *flurting*, and will not abide,
 Willow, willow, willow, willow,
 To mee which most trusty in time should have tride
 Willow, willow, willow, willow.’

Ed. 1814, p. 133.

‘Flirt,’¹ or, as we see it used to be spelt formerly, ‘flurt,’ is in fact nothing else but a slightly contracted form of the French *fleureter* (from *fleur*) to go a-flowering, or, as old Cotgrave gives it in his dictionary (1660), ‘*Fleureter, lightly to pass over; only to touch a thing in going by it (metaphorically from the little Bee’s nimble skipping from flower to flower as she feeds)*’; and so the cognate word in Spanish, *florear*, means ‘to dally with, to trifle’ (Stevens, 1706). Any one who has observed a butterfly skimming over a gay parterre on a hot summer’s day will admit that its ‘airy dance’ is no unapt comparison for the course of that frivolous and ephemeral creature, whether male or female, which is known as a ‘flirt.’²

¹ The word may have been insensibly affected by, perhaps blended with, the A.-Sax. *flærdian*, to trifle. In Scotch, *flyrd* is to flirt, and *flrd* to flutter (Jamieson). Compare the German *flattern*, to flutter, rove about, and *flatterhaft*, flirting, fickle.

² ‘Comme un papillon voletant de fleurette en fleurette.’ Yver (16th cent.) Compare the use of *papilloner*.

Some verses which appeared in ‘Punch’ in the summer of 1875 speak of one who,

‘A butterfly vagrant,
 Flits light o’er the flower-beds of Beauty in June.’

It is the very ideal of inconstancy—it veers and flickers¹ about hither and thither in the most fickle and uncertain way imaginable; and when it does light upon some favoured flower, and closes its wings over it, and we think that now at last, having found what it had long been seeking, it will rest and sip its sweets contentedly—lo! in a moment it is off and away as unsettled and uncaptivated as ever. This hovering of insects from flower to flower seems to have suggested the same idea to the people of different countries. For instance, in Sanskrit, *bhramara*, which primarily means a bee, is used also for ‘a lover, a gallant, a libertine.’ The bee-like humming-bird is said to be called ‘the kiss-flower’ by the Brazilians, as if it were enamoured of their beauty. Similarly, *farfalla*, a butterfly in Italian, is also applied to a fickle man, and in the Parisian *argot*, an antiquated beau who keeps up the airs and graces of youth is termed an ‘old butterfly’ (*papillon vieux*).

In the following lines the word ‘butterfly’ seems to be employed in very much the same sense:—

‘Amongst that fine Parterre of handsome Faces,
Do any like a Joynture in Parnassus? . . .
Will Beaus and *Butterflies* then please your Fancies

¹ The Scotch *flicker*, according to Jamieson, also means to flirt.

‘I flycker, as a birde dothe whan he hovereth, *Je volette*.

I flycker, I kysse togyther, *Je baise*.’

Palsgrave, Lesclarissement.

Well vers'd in Birthrights, Novels and Romances
 Scandal, Plays, Operas, Fashions, Songs and Dances,
 We'll show you those that most politely can,
 Or tap the Snuff-box, or gallant the Fan.'

*The Music Speech, spoken at the Public Commencement in
 Cambridge, 1714, by Roger Long, M.A.*

A word which we had occasion to use above may be noted in passing as embodying a like conception. 'Fickle,' A.-Sax. *ficol*, is a derivative from O. Eng. *fyke*, North Eng. *feek*, 'to fidget,' Scot. *fike*, to be restless, to move from place to place unsteadily, also to dally with a girl, to flirt; and is akin to O. Norse *fika*, Dut. *ficken*, to move rapidly to and fro, Swiss *fitschen*, to flutter about.

In the following, from a poem entitled 'Why the Rose is Red,' which appeared in the 'Temple Bar Magazine' some years ago (No. cxxvi. p. 285), the word we are discussing will be found used with perfect propriety, and in its original signification:—

'The rose of old, they say, was white,
 Till Love one day in wanton flight,
Flirting away from flower to flower
 A rose-tree brushed in evil hour;—

lines which recall Spenser's comparison of the little god of the restless wing to a bee (Globe ed., p. 586).

The subjoined quotations, indeed, will show that this 'flirting' of insects is quite a commonplace with our English poets; they will also serve to

illustrate how easy the transition was to the present use of the term :—

‘ For love’s sake, kiss me once again !
I long, and should not beg in vain ;

I’ll taste as lightly as the Bee
That doth but touch his flower, and flies away.’

Ben Jonson.

‘ The flow’r enamoured busy bee
The rosy banquet loves to sip ;

But Delia, on thy balmy lips
Let me, no vagrant insect, rove ;
O let me steal one limpid kiss,
For, oh ! my soul is parched with love.’

Burns.

‘ My youth (’tis true) has often ranged,
Like bees o’er gaudy flowers ;
And many thousand loves has changed,
Till it was fixed in yours.’

Prior.

‘ When the first summer bee
O’er the young rose shall hover,
Then, like that gay rover,
I’ll come to thee.

He to flowers, I to lips, full of sweets to the brim—
What a meeting, what a meeting, for me and for him !
Then to every bright tree
In the garden he’ll wander ;
While I, oh, much fonder,
Will stay with thee.

‘ In search of new sweetness through thousands he’ll run,
While I find the sweetness of thousands in one.’

T. Moore.

In one of Sir John Suckling’s love-poems occur these lines, with an amatory significance :—

‘ If where a gentle bee hath fallen,
 And laboured to his power,
 A new succeeds not to that flower
 But passes by,
 ’Tis to be thought the gallant elsewhere loads his thigh.

But still the flowers ready stand,
 One buzzes round about,
 One lights, one tastes, gets in, gets out ;
 All always use them,
 Till all their sweets are gone, and all again refuse them.’
 Vol. i. p. 24 (reprint, 1874).

When a bee came sipping at the lips of Her-
 rick’s ‘ sweet lady-flower ’ Julia, he excuses himself
 by urging, with pretty gallantry—

‘ I never sting
 The flower that gives me nourishing :
 But with a kisse, or thanks, doe pay
 For honie, that I bear away.’
Hesperides, vol. i. p. 73 (ed. Hazlitt).

‘ The bee through all the garden roves,
 And hums a lay o’er every flower,
 But when it finds the flower it loves
 It nestles there and hums no more.’

(?)

‘ I’d be a butterfly born in a bower
 Where roses and lilies and violets meet,
 Roving for ever from flower to flower,
 And kissing all buds that are pretty and sweet.’
T. H. Bayly.

‘ Oh say not woman’s false as fair,
 That like the bee she ranges !
 Still seeking flowers more sweet and rare,
 As fickle fancy changes.
 Ah no ! the love that first can warm,
 Will leave her bosom never ;

No second passion e'er can charm ;
 She loves, and loves for ever.'

Isaac Pocock.

In illustration of the *formation* of the word, I might adduce the term '*flurt-silk*,' i.e., 'florete silke, cownse silke' (Cotgrave, *s.v. Filoselle*), from the French *fleuret*, Ger. *floret-seide*, and so = 'flowered' silk ; likewise the heraldic term '*crosse flurt*' (Fuller, Church History, ii. 227-228, ed. Tegg), *q.d.*, *croix fleuretée*, a *flowered* cross, '*croix florencée*' (Cotgrave). It is curious to note that the French within these last few years have borrowed back from us the word which originally was altogether their own. In the '*Dictionnaire de l'Argot Parisien*' appears '*Flirtation*, badinage galant, manège de coquetterie, Anglicanisme,' with two quotations from works published in 1872 ; '*Flirter*, se livrer à la flirtation.'

From the assiduity of his attentions to the heather, Thomas Hood concluded that

'The broom's betroth'd to the bee,'

forgetting that he is a 'chartered libertine' pledged to no flower in special, but wooing them all in turn.¹ Lever, we cannot but think, showed

¹ M. Littré, apparently unconscious of the close relationship to our English word, traces the history of *fleureter* somewhat differently, as follows :—

Fleurette, a little flower, (2) anything trifling, fig. 'Propos galant. C'est par une métaphore facile à saisir que des propos galants ont

much truer insight into the character of this inconstant insect when he wrote the playful doggrels which will furnish a suitable illustration wherewith to conclude these remarks—

‘And as for the bee
And his industry,
I distrust his toilsome hours,
For he roves up and down
Like a “man upon town,”
With a natural taste for flowers.’¹

‘Flunkey’ is the Old French *flanchier*, one who waited, or ran, at his master’s *flanc*, or side, and so is literally ‘a flanker,’ just as *flanqueur* denotes one who fights on the flank. It is from *flanquer*, ‘to run along by the side of, to be at one’s elbow for

été assimilés à une petite et jolie fleur. Il y avait un verbe *fleureter*, qui signifiait babiller, dire des riens.’

Fleurette also = ‘Conteur de fleurettes, homme volage qui en conte à toutes les femmes. En général, compliments, choses flatteuses.’

¹ ‘One of Them,’ ch. vii. Quite recently we have seen much more serious charges brought against the bee than that of being merely ‘a flirt.’ *Apropos* of the ravages which he has been convicted of making on peaches and other wall-fruit, and the ill-repute into which he has fallen in some quarters in consequence of his incontinence, we are told, ‘The fairy-like recesses of the purple bloom of the heather no longer content this newly-developed rake; and, to the shame of his origin and his backers, he turns his wings from the broad masses of borage, whose blue flowers have been purposely cultivated for him, and plunges his dainty tooth into the ripening cheek of a prize nectarine.’ Accordingly the once favourite ‘busy bee’ is denounced not only as ‘a cormorant, an idler, and a *flâneur*,’ but as ‘a sensualist, a greedy loafer,—in fact, a *roué* of the worst and most dangerous sort.’ See a lively article in the ‘Standard’ of Oct. 4, 1875.

a help at need' (Cotgrave).¹ 'And flunkies shall tend you wherever you gae' (Auld Robin Gray). The phrase *tegere latus* in Latin is of quite the same import, and we might with the most literal accuracy translate Horace's query, 'Utne tegam spurco Damæ latus?'—Am I to flunkey filthy Dama? Martial actually uses *latus*, side, for a companion or constant attendant—

'Inter Bajanæ raptus puer occidit undas
Eutyclus, ille tuum, Castrice, dulce latus.'²

Compare our 'sides-men,' parish-officers appointed to assist the churchwardens. *Legate a latere*, a cardinal whom the Pope sends as his ambassador to foreign courts, is as much as to say a 'counsellor always at his elbow' (Bailey).

Similar expressions are 'henchman,'³ he who stands at a person's *haunch* to support and second him; 'ambassador,' It. *ambasciadore*, from the Low Latin *ambactia*, charge, business, and this again from *ambactus*, a servant. *Ambactus* represents the O. H. Ger. *ambaht*, Goth. *andbahts*, which Grimm resolves into *and*, and *bak*, back. So it

¹ Mr Wedgwood surely let himself be led away by the dazzling appearance of the superfine menial of modern Belgravia when he connected the word with Ger. *flunke*, a spark, Dutch *flonkeren*, to glitter.

² Epigrams, vi. 68, 'De Morte Eutychi,' ll. 3, 4.

³ Formerly sometimes spelt 'hancheman,' e.g., among the dresses prepared for the coronation of Edward VI. were 'two cotts of hanchemen' (The Losely MSS., p. 68). To *hench*, on the other hand, in Cumberland is to jerk a stone from the *haunch*.

means originally a 'back-man,' one who *backs* up and supports another. Cf. It. *codiatore*, a man's follower or attendant, from *coda*, the tail or back.

The verb 'to side' was once used like *flanquer* in the sense of accompanying.

'Every masquer was invariably attended by his torch-bearer, who preceded his entrance and exit, and *sided* him (though at a distance) while in action.' B. Jonson, vol. vii. p. 7.

Compare the Old French term *costereauls*, 'a nickname given unto certain footmen that served the kings of England in their French wars' (Cotgrave), which is akin to the verb *costoyer*, 'to accost, side, abbord; to be, or lie, by the side of:' Eng. 'to coast,' to go by the side of, approach; 'to cote,' to go by the side of, pass by (e.g., 'We *coted* them on the way,' Hamlet, ii. 2), all from Fr. *côte*, anciently *coste*, Lat. *costa*, the side.

'Scorn' is the Italian *scornare*, Fr. *escorner*,¹ to ruin, deface, or disgrace. The original meaning of the latter, as we find it given in Cotgrave, is 'to *unhorn*, *dishorn*, or *deprive of horns*; to cut, pull, or take from one a thing which is (or he thinks is) an ornament or grace unto him; to lop or shred off the boughs of trees.' The past participle *escorné*, unhorned, means also, he tells us, 'melancholike, out of heart, out of countenance, ashamed to shew himself, as a Deere is, when he

¹ We need not, perhaps, suppose any direct connection with the German *scherno*, O. H. Ger. *skernon*, Fr. *escharnir*.

hath cast his head ;¹ . . . and hence, defaced, ruined, scorned, disgraced.' So Pliny, in his account of that animal—

'The males of this kind are horned, and they (about all other living creatures) cast them every year once, at a certain time of the Spring : and to that purpose, a little before the very day of their mewing, they seek the most secret corners, and most out of the way in the whole forest. When they are pollards they keep close hidden, as if they were disarmed.'

Holland's Trans., vol. i. p. 214 (1634).

Florio, in his 'New World of Words,' 1611, gives a like account of the Italian *scornare*, 'to unhorne, to dishorne. Also to scorne, to mocke, to vilifie, to shame.'

Both these words come from a Low Latin form, *discornare* or *excornare*, to render *ex-cornis*, or destitute of horns. And inasmuch as to deprive an animal of its horns is to deprive it of its chief glory and ornament, to render it quite defenceless and despicable,² the word by an easy transition became applicable to any species of contemptuous and dishonourable treatment, *e.g.*, 'Sothli Eroude with his oost dispiside him and *scornyde* him clothid with a whit cloth' (Wycliffe, Luke xxiii. 11).

¹ Camden, in his 'Remains,' mentions an *imprese* he had seen, 'a Bucke casting his hornes with INERMIS DEFORMIS over him ; and under him CUR DOLENT HABENTES' (p. 358, ed. 1637). '*Escorchie l'ont comme buef escorné*' (Jourdain de Blaivies). In the French argot, *écorner*=*injurier* (Fr. Michel, *Étude sur l'Argot*).

² The expression an 'humble' deer, an 'humble' ewe, is applied to one without horns ; but this is a corruption of *hummel'd*, from prov. Eng. *hummel*, *hammel*, O. N. *hamla*, to mutilate, lop, A.-Sax. *hamelan*, to hamstring.

In Spenser's 'Faerie Queene,' when Diana and her nymphs detected the prying Faun,

'Forth they drew him by the hornes, and shooke
Nigh all to peeces, that they left him nought ;
And then into the open light they forth him brought.'

Or, in other words, as his treatment is described a little afterwards—

'They mocke and *scorne* him, and him foule miscall ;
Some by the nose him pluckt, some by the taile,
And by his goatish beard some did him haile.'

Bk. VII. canto vi. 47, 49.

The secondary sense of the word—not so much to make one hornless, as to regard him as such, to despise him as unarmed—may be illustrated by a passage from the Epigrams of the same author, in which Cupid exclaims, when smarting from the sting of a bee, before heedlessly set at nought by him—

'The Fly, that I so much did *scorne*,
Hath hurt me with his little horne.'

It will be remembered that amongst the Hebrews the horn was regarded as the natural symbol of power and honour,¹ and to break or bring down one's horn was to degrade and humble him, *e.g.*, "All the horns of the wicked also will I cut off, but the horns of the righteous shall be exalted"

¹ 'The horn, the horn, the lusty horn
Is not a thing to laugh to scorn.'

As You Like It, iv. 2.

Cf. 'Addis cornua pauperi.'

Hor. Od. iii. 21, 18.

(Ps. lxxv. 10), *q.d.*, 'I will *scorn* the wicked.' Similarly, to cut off the hair and beard, which are the natural ornament of the human head, just as horns are that of the beast, was an act expressive of contempt and mockery (2 Sam. x. 4), and to have one's head so denuded was to be made a subject of derision (2 Kings ii. 23). In Jeremiah (ix. 25; xxv. 23; xlix. 32, marg.), a common term of reproach for the Arabian nations is, 'the men with shorn-off whiskers' (Gesenius). So the Sanskrit *munda*, shorn, hornless (from *mund*, to shave), a baldpate, means also low and mean. The Gaelic *maol*, without horns, bald, is also 'foolish, silly;' *maol-cheannach*, bald-headed, stupid, sheepish; Irish *maol*, shaved, bald, also obtuse, humble, a servant. Compare the Eng. word 'dod,' 'Doddyd, wythe-owte hornysse, *Decornutus, incornutus*' (Prompt. Parv.); of trees = lopped of its foliage, *decomatus*; 'dodderel,' a pollard; 'doddypate' or 'doddipoll,' a blockhead or numskull;¹ Frisian *dodd*, a simpleton. We may also, perhaps, compare 'to contemn,' Lat. *contemno, temno*, which is the representative of the Greek *témnō* (τέμνω), to cut off; and the Greek verb *kolázō* (κολάζω), to check or chastise, coming from *kólos* (κόλος), docked, clipped, hornless.

¹ 'Doddy-poll was originally applied to a person who had his hair cut very short, or to a tonsured priest.'

Atkinson, *Cleveland Dialect*, s.v. 'Dodded.'

CHAPTER III.

THE WORD 'TRY.' THE WORDS 'FLATTER'—'ADULATION'—'PERSUADE'—'INDULGE,' ETC.

WORDS, like photographs of our friends, have a natural tendency in process of time to fade and lose the sharpness of their outlines. Many, which once on a time conveyed to the mind a distinct and vivid picture, lose their chief characteristics after a while ; and thus, as the lights grow dark and the shadows grow pale, a word becoming quite general and undefined in its meaning assumes an inexpressive aspect of colourless monotony, like one of those blanched and pallid likenesses which have ceased to interest us. It is only with effort, and by holding the word, as it were, in a favourable light, that we can trace again the imprint of individuality which formerly it possessed. Of the multitudes of such dulled and exhausted words which are stored up in the crowded album of faded pictures which we call a dictionary, we will bring out one for examination in the present chapter. We will take the word 'try,' in such a sentence as 'Jack is trying to skate'—a use of the word,

by the way, which appears to be quite modern; for often as it occurs in the authorised version, it is never found with a dependent infinitive in the sense of attempting to do a thing. The verb here is so simple and transparent in its mere auxiliary position, that we would not expect it to have been impressed once with a graphic and full-toned significance. Let us see if we can revive the picture.

To 'try' is the French *trier*, (Prov.) *triar* (to pick, cull out), (O. It.) *triare*, (It.) *tritare* (to triturate, sift, examine), from (Lat.) *tritare*, frequentative of *terere* (to thrash).

The original meaning therefore of 'to try,' or, according to the old phrase, 'to try out,' was to separate the grain from the straw and chaff by thrashing and winnowing, to distinguish the worthless from the good; then, in a secondary sense, to sift out the truth by examination, to put to the test, to make assay or experiment of, to attempt.¹

Accordingly, in our pattern sentence the full and fundamental meaning would be, Jack is discriminating, or learning by experience the difference, between skating and not skating—disting-

¹ With 'trial' = affliction, &c., cf. the very similar word 'tribulation.' Trench, Study of Words, Lect. II.

Milton speaks of a life

'Tried in sharp tribulation, and refined
By faith and faithful works.'

Par. Lost, xi. 63.

guishing what is from what is not in his power—and following up the discovery thus made by a correspondent effort, perhaps a painful one.

The word is frequently used in its primary sense in old writers, *e.g.*—

‘Euentilāre, to winnow or trie in the wind.’

Florio, New World of Words, 1611.

‘The wylde corne, beinge in shape and greatnesse lyke to the good, if they be mengled, with great difficultie wyll be *tryed out*, but either in a narowe holed seeve they wyl stil abide with the good corne,’ &c.

Sir T. Elyot, The Governor. Bk. II. c. 14 (Richardson, Dict.)

‘I let all go to losse, and count thē as chaffe or refuse (that is to say, as thinges which are purged out and refused when a thyng is *tryed* and made perfect), that I might wyne Christ.’

Tyndall, Works, p. 219 (Richardson).

‘Alas, now when the *trial* doth separate the chaff from the corn, how small a deal it is, God knoweth, which the wind doth not blow away.’

Ridley, quoted in Palmer's Eccles. Hist., p. 272.

‘Gods (temptation) is like the *tryall* of gold, 1 Pet. i. 7, which the oftener it is tryed, the purer it waxeth; the devils, like that of Manna, which stinketh and corrupteth by tryall. Gods is like the tryall of the fanne, Matth. iii. 12, the devils like that of the scive, Luke xxii. 31, which lets goe the flower and keepe the branne.’

Bp. Andrewes, Temptation of Christ, p. 11 (1642).

Compare this also, from the works of Isaac Williams—

‘The fidelity of Luke here appears in sad contrast with the falling away of Demas. . . . Now the *trial* had sifted the chaff and the wheat, and they are parted asunder. How awful is this separation ever going on between the good and the bad!’

Sermons on Saints' Days, p. 332.

So 'a try' is an old word for a sieve or riddle.¹ 'This breaking of his has been but *a try* for his friends' (Shakspeare, *Timon*, v. 1), meaning his bankruptcy is only a device for distinguishing his true friends from the false. 'To try tallow' is, I believe, still the technical phrase for separating the fat from the refuse by melting it. This word was also used especially for the testing and purifying of gold by smelting it in a furnace, and thus separating it from all dross and baser admixture. Then in a figurative sense it was applied to the testing of a man's faith and patience under the fiery heat of temptation (1 Pet. i. 7). In the Old Testament Scriptures the Hebrew word *tzâraph*,² to melt a metal, and so free it from dross (Ps. xii. 7; Isa. i. 25), is often used for the proving and purifying of the human heart (Ps. xvii. 3, xxvi. 2, cv. 19; Dan. xi. 35), and our word 'try,' when employed to translate it in those passages, must no doubt be understood in its proper and original sense—'to sift and separate from impurity.'

'Compare their temptations to a fire which burns out dross and corruption, and makes the metal purer, and so God may be said to tempt, "I will sit as a refiner and purifier of silver;" because by this fiery trial the virtues of His children are made the clearer, their vicious inclinations being separated

¹ *Vide* quotation from Holland in Trench, *Deficiencies in English Dictionaries*, p. 17.

² צָרַף.

and removed. "When He hath *tried* me, I shall come forth as gold."'
Bp. Nicholson on the Catechism, 1661.

A comparison of the following verses in our authorised version, in each of which the word we are examining occurs, will show conclusively that the primary meaning was ever present to the minds of the translators:—Job xxiii. 10; Ps. xii. 6, lxvi. 10, cxix. 140 (marg.); Prov. xvii. 3; Jer. ix. 7; Dan. xii. 10; Zech. xiii. 9; 1 Cor. iii. 13; 1 Pet. i. 7; Rev. iii. 18.

In each and all of these passages there is a direct reference to the refining of silver or gold in the furnace, and this idea, though few persons know or remember it when reading them, is accurately conveyed by our verb 'to try.' So Shakspeare, in his lines on the silver casket—

'The fire seven times *tried* this :
 Seven times tried that judgment is,
 That did never choose amiss.'

Merchant of Venice, ii. 9.

'Shall I think in silver she's immured
 Being ten times undervalued to *tried* gold ?'

Ibid. ii. 7.

Similarly, to 'put a person to the test,' or to 'test' him, meant originally to place him in the *test*, which is an old word for the crucible or melting-pot of the refiner, wherewith he assayed the

quality or value of a metal submitted to him (It. *testo*, Lat. *testa*, an earthen vessel).¹

Those who have

‘Beguiled with a counterfeit,
 . . . which, being touch’d and *tried*,
 Proves valueless,’²

and whose virtue, therefore, has failed under the *test* or fiery *trial*, carrying out the figure, were called ‘reprobate’—a word properly applied to metals which do not stand the proof, and are therefore condemned as adulterate, or rejected as spurious (Lat. *reprobus*),³ *e.g.*—

‘Reprobate silver shall men call them, because the Lord hath rejected them.’Jer. vi. 30.

This comparison of trials or afflictive dispensations to the fierce action of fire, which exercises, nevertheless, an ameliorating and purifying virtue, by consuming whatever of worthless may be mingled with the good, is common to many languages. For example, Kidd, in his work on China (p. 44), tells us that the Chinese symbol meaning ‘to refine metals’ is ‘compounded of *ho*, fire, and *keen*, to separate, which exhibits both the act of

¹ Cf. It. *coppellare*, ‘to refine or bring gold or silver to his right and due test or loye’ (Florio), from *coppella*, a cupel or melting-pot.

² Shakspeare, King John, iii. 1.

³ Eastwood and Wright, Bible Word-Book, *s.v.* It translates Gk. ἀδόκιμος, opp. to δόκιμος, and δοκιμάζω, which latter is the word for trying and proving a metal, &c., in 1 Cor. iii. 13; 1 Pet. i. 7, &c.

separating the dross from the pure metal, and the agent (fire) by which that separation is effected; the moral use of which, collated with that beautiful passage,¹ "He will sit as a refiner's fire," is illustrated in the (Chinese) phrase, "to try men's hearts," by afflictive events or prosperous circumstances; that is, to test human character by means of providential dispensations.' 'Another symbol is formed of *metal* and *to separate*. This is expressive not only of refining metals in the furnace, but of man undergoing a trial for the purpose of proving and benefiting him; whence it is used to denote experience, maturity, expertness, but whether in a good or bad sense depends upon the context' (*Id.* p. 45).

'By many a stern and fiery blast
The world's rude furnace must thy blood refine.'
Keble, Christian Year.

The same idea is beautifully developed in Miss Proctor's well-known poem of 'Cleansing Fires'—

'Let thy gold be cast in the furnace,
Thy red gold, precious and bright;
Do not fear the hungry fire,
With its caverns of burning light:
And thy gold shall return more precious,
Free from every spot and stain;
For gold must be *tried* by fire,
As a heart must be tried by pain!'

Poems, i. 63.

¹ Mal. iii. 2, 3.

These lines, and still better the following—

‘The fettered spirits linger
In purgatorial pain,
With penal fires effacing
Their last faint earthly stain,’

Poems, ii. 190.

bring out in a very clear and striking manner the connection and ultimate identity of the words ‘fire,’ ‘pain,’ ‘penal,’ ‘pure,’ and ‘purgatory,’ all of which have sprung, philologists tell us, from one and the same root—the Sanskrit root *pû* (to purify). For hence come (1) Lat. *purus*, ‘pure,’ *purgo* (i.e., *pur-igo*), ‘to cleanse,’ ‘purgatory’¹ (the place of cleansing); (2) (Sans.) *punâ*, *punî*, (Lat.) *punire*, (to make pure, punish—cf. *castigo*, to make chaste, chastise), Gk. *poînê* (ποίη), Lat. *pœna*, ‘pain,’ ‘penal,’ (Goth.) *fon* (gen. *funins*) = fire; (3) Gk. *pûr* (πῦρ), (A.-Sax.) *fyr*, ‘fire.’

Max Müller quotes from the ancient Sanskrit Hymns, entitled the ‘Atharva-Veda,’ an address to the God of Fire—‘The prophets carry thee as the Purifier (*pavîtram*): purify (*punîhi*) us from all misdeeds’ (Chips, vol. iv. p. 228).

And how true it is that fires, which seemed only to punish, are overruled and made to purify and refine—that the fiery heat of pain, persecution, and temptation, if entered into, and borne, with a

¹ With the *penal fires* of purgatory compare,

‘Infectum eluitur scelus, aut exuritur igni.’

Virgil, *Æn. Lib. VI.* 742.

faithful and unswerving heart, will be made unto us, not only an effectual means of deliverance from bondage and oppression, but even of furtherance, and advancement to heights hitherto unattainable, we may learn from the history of the Three Holy Children. When they were '*tried*' as the gold in the fire,' and their faith and allegiance to God were *tested* in the glare of the seven-times heated furnace, so far from destroying them, it became to them the very presence-chamber of their God, wherein He revealed Himself to them sensibly, as He had never done before; it served but to burn away the bonds with which they were before held fast, for whereas they were cast in *bound*, they now walked about *loose*; and eventually it restored them unharmed, so that all men marvelled, many were turned to believe in Him that had such power to save, and they themselves were promoted to very great honour. When they called, therefore, upon the whole creation to join them in their song of thanksgiving—that earliest anthem of Te Deum—well might they address that consuming element above all, which, in their hour of sorest need, had sheltered them in a canopy of flame, and say, "O ye fire and heat, bless ye the Lord; praise Him, and magnify Him for ever!" Accordingly the lesson which this word '*trial*' has for us in the fulness of its meaning, as literally exemplified in the case of the Three Children, may

be drawn out in these words of the wise Son of Sirach—‘My son, if thou come to serve the Lord, prepare thy soul for temptation. For gold is *tried* in the fire, and acceptable men in the furnace of adversity.’¹ For though, in the words of another apocryphal writer, ‘He hath not tried us in the fire, as He did them, for the examination of their hearts, neither hath He taken vengeance on us,’ yet, ‘the Lord doth scourge them that come near unto Him, to admonish them.’² ‘But the souls of the righteous are in the hand of God, and there shall no torment touch them. And having been a little chastised, they shall be greatly rewarded; for God proved them and found them worthy for Himself. As gold in the furnace hath He *tried* them, and received them as a burnt-offering. And in the time of their visitation they shall shine.’³

If, as may be conjectured, the word ‘search,’ though itself of quite another origin,⁴ has been approximated both in form and meaning to the Old English ‘*searce*,’ a sieve, it would afford a close parallel to the words ‘try,’ to sift, ‘try,’ a riddle. Compare the French ‘*sasser*, to sift, *searce* ;’ ‘*sas*, a ranging sieve, or *searce* ;’ ‘*tamiser*, to *searce*, to bould, to pass or strain through a *searce*’ (Cotgrave).

¹ Eccus. ii. 1, 5.

² Judith vii. 27.

³ Wisdom iii. 1, 5-7.

⁴ From the Fr. *chercher*, It. *cercare*, Lat. *circare*, to go around, from *circus*, a circle.

‘The men of Berœa would not receive Pauls Doctrin before they had *tried* it : and how did they *try* it ? It is said that they *searched* the Scripture.

H. Smith, Sermons, p. 145 (1657).

They sifted and examined the apostle’s statements, and only accepted them when they had been passed through the *searce* of Scripture.

‘Let vs *search* deepe and *trie* our better parts.’

Sir John Beaumont (d. 1623), The Miserable State of Man.

‘To sift, to *search*, also to chuse or cull out,’ is Florio’s definition of the Italian *cernere*.

The synonymous word in Latin yields us our verb ‘to discern’ (Lat. *dis-cernere*), meaning originally to sift apart, or separate by riddling, the good from the refuse.¹ A person who is careful in thus making a difference, who knows how to *discriminate* in doubtful cases, refusing the evil and choosing the good, is said to have ‘discretion’ (Lat. *discretio*). Fuller, in his ‘Church History,’ says of a certain legendary story of doubtful credit, that it ‘callet h aloud to the *discretion* of the reader to fan the chaff from the corn ; and to his industry, to rub the dust from the gold which

¹ Compare the Sp. *cernir*, to sift meal, *cierna*, the flower or best of anything ; It. *cerna*, a culling or choosing out ; Lat. *cribrum*, a sieve, whence Fr. *cribler*, to sift, our ‘garble.’ Akin is the Gk. *krinô*, to separate, distinguish between good and bad, decide, try ; Sans. *kṛi*, to separate. But see Pictet, i. 203.

almost of necessity will cleave to matters of such antiquity' (vol. i. p. 23, ed. 1868). Many other instances might be adduced of words which, having a primitive signification of winnowing, separating, or dividing, have come to be used in ordinary language in the sense of examining, trying, understanding, or perceiving. For example, if we say one is a man of *science*, of *skill*, or of *intelligence*; 'science' (Lat. *scientia*, knowledge) is from *scio*, to know, which is from Sanskrit root *k'hâ*, to divide, seen also in the Greek verbs *keîô*, *keázô*, to cleave;¹ 'skill' is the O. Norse *skil*, separation, discrimination, Dan. *skille*, to sever, put asunder.² To *skill* in Old English means to matter, or make a difference, as well as to know or understand; in some of the provincial dialects it signifies to hull oats; and spelt *skile*, it means to separate. While 'intelligent,' from the Latin *intelligere* (i.e., *interlegere*, to pick out here and there), is applicable to a person who exercises judgment in selecting, and putting this and that together. A schoolboy who is quick in construing, in picking out the verb and the nominative and dependent genitive, when dispersed over a long and involved Latin sentence, might be accurately described as 'intelligent.' With 'skill' we may compare the

¹ Ferrar, Comparative Grammar, vol. i. p. 71.

² Scale, shell, skull, shield, and many other words are connected.

Sanskrit word *paṭu*, skilful, coming from *paṭ*, to divide (originally *part*, Lat. *par(t)-s*).¹

In Hebrew, *bîn*, to separate, means also to discern, distinguish, understand, or know; and the participle *nábôn* means intelligent, skilful. Similarly, Lat. *video*, to see, akin to Gk. *vid-eîn* (*Ἰδεῖν*), Ger. *wissen*, our 'wit,' Sans. *vid*, to know, probably signified originally to separate or distinguish one thing from another. Compare Lat. *divido*, to divide. In Hebrew, *bâqar*, to cleave, in a secondary sense means to inspect, consider, think upon. In the passage Psalm cxxxix. 3, rendered by Gesenius, 'Thou hast *searched* me in my walking and in my lying down,' the verb in the original implies 'Thou hast *winnowed* me,'—*zârâh*, to winnow, then to shake out and examine thoroughly. Beside this we may set our word 'to discuss,' coming, as it does, from the Latin verb *discutio* (*dis-quatio*), to shake asunder. Its proper signification is to separate and loosen by shaking, to disentangle and clear a subject by getting rid of the extraneous matter with which it has been encumbered. Spenser uses the word in its primitive sense—

'All regard of shame she had *discust*' (*i.e.*, shaken off).
Faerie Queene, III. i. 48.

In old medical writers it means to disperse

¹ Ferrar, Comparative Grammar, vol. i. p. 337.

humours. Holland tells us that a decoction of Parthenium is good 'to *discusse* all inflammations' ('Translation of Pliny,' vol. ii. p. 111, 1635).

Our verb 'to canvass' meant originally to sift or examine by passing through *canvas*.

'Wening it perhaps no decorum that shepherds should be seene in matter of so deep insight, or *canvase* a case of so doubtful judgment.'

General Argument to the Shepheard's Calender.

Compare Fr. '*berner*, to vanne or winnow corn, also to *canvass* or toss in a sieve' (Cotgrave).

Somewhat similarly, Lat. *putare*, to think, comes from the adjective *putus*, pure, unmixed, clean, and this from the root *pû*, above. It meant first to expurgate or cleanse from all superfluous admixture; then to clear up a matter, to reckon up and balance an arithmetical account, as we speak of *clearing* fractions, or *liquidating* accounts; then, of mental operations, to distinguish clearly.

The verb to 'distinguish' itself meant once on a time to prick off,¹ as the markers at the university, when calling the roll, mark off with a pin the students who answer to their names. A man of 'distinction' is one separated from the common herd, and set apart as superior to his fellows. Compare Heb. *nâqad*, to prick, mark with points,

¹ *Stinguo*, to prick, is from the root *stig*, which is also seen in 'stimulate,' Lat. *sti(g)mulus*, 'instigate,' 'instinct,' 'extinct,' 'stake,' 'sting,' Gk. *stizo*, 'stigma,' &c.

also to select or set apart things which are of a better quality than the rest by marking them off (Gesenius). In like manner, when we give special attention to anything that comes under our notice, affixing, as it were, a mental asterisk to it, or ticking it off in the tablets of our memory, we are said to 'mark,' or 'remark' it, Ger. *merken*.

To take another case of a word which had once a sensible image, that now eludes general cognisance, but which only needs to have a developing solution applied to it (so to speak) in order to bring out the latent picture, let us submit the verb 'flatter' to the philological 'bath,' and note the interesting results of the process as it grows into a concrete distinctness.

'Flatter,' the French *flatter*¹ (to pat, stroke, caress, flatter) and *flater* ('to flatter; sooth, smooth; also, to claw, stroke, clap gently,' Cotgrave), (Prov.) *flatar*, is a derivative from 'flat' (A.-Sax. and O. Norse) *flat*, (O. H. Ger.) *flaz*, (Gk.) *pláx* (πλάξ),

¹ *Placare* would probably be in Latin the etymological representative of *flatter*, with a primitive meaning of flattening or smoothing. We frequently read of a sea-god in Ovid or Virgil *æquora placat*, he smoothes the waters. Compare *plac-enta*, a flat cake (= O. Eng. *flathc*, O. H. Ger. *flado*), *pläga*, a flat surface, *planus* for *plac-nus*, *planca* for *plac-na*, a flat board, a 'plank.' The root is *plac* or *plag*, seen in Gk. *plak-s*, Fr. *plaque* and *plat*, Ger. *flach*, 'flat,' *flächen*, to flatten. Of the same origin, beyond doubt, and affording an interesting parallel to 'flatter,' are the words *flatch*, in the dialect of Cleveland a flatterer, Danish *flegre*, Swed. *fleka*, Scotch *fleech* or *fleich*, to flatter.

(Fr.) *plat* (flat), ‘Bailler du plat de la langue, to sooth, *flatter*, A metaphor from a dog’s licking’ (Cotgrave).

The form ‘to flat’ is found in Gawin Douglas’s translation of the ‘Æneid’ (1553)—

‘Quhat slicht dissait quentlie to *flat* and fene.’

Prologue of the Fourth Boke.

Accordingly the meaning of the word would have passed through the following transitions:—

(1) To make flat or even; (2) to smooth down the hair of an animal, to lick; (3) to stroke, caress;¹ (4) not to go against the grain, but to humour a person’s weaknesses, to flatter, or as Burns expresses it—

‘For G—d sake, sirs! then speak her fair,
An’ *straiik* her *cannie wi’ the hair*.’

Tennyson, therefore, would seem to have divined the true force of the word when he wrote—

‘Then to his proud horse Lancelot turn’d, and smooth’d
The glossy shoulder, humming to himself.
Half-envious of the *flattering* hand, she drew
Nearer and stood.’

Idylls of the King, p. 165 (ed. 1859).

So ‘to stroke’ in prov. Eng. means to soothe, to flatter (Wright, Prov. Dict.), and ‘stroker’ is

¹ Gk. *καρππέζω*. M. Littré quotes the following instances of *flatter* being used in this sense:—‘*Ton cou nerveux [d’un cheval] de sa main fut flatté*’ (Millev.); ‘*De la main qui le flatte il se croit redouté*’ (Voltaire).

sive of the idea of flattering having originally meant to smooth,¹ or stroke down, *e.g.*—

1. 'To claw' is very commonly used in old writers for to flatter—

'Claw no man in his humour.'

Shaks., Much Ado About Nothing, i. 3.

'Some object that he [Cambden] *claws* and flatters the Grantees of his own age.'

Fuller, H. State, p. 137 (1648).

'Why the King cajoleth the great Monasteries . . . in the foresaid preamble the King fairly *claweth* the great Monasteries.'

Fuller, Church Hist., ii. 211 (ed. 1842).

So 'clawback' was used for flatterer, *e.g.*—

'Parasite, a *clawback*, flatterer, soother, smother, for good cheer sake.'

Cotgrave.

2. 'To curry,' or 'curry favour,' originally to '*curry favel*,² (Fr.) *etriller fauveau*, to curry the chestnut horse, to soothe an animal by rubbing him down and combing him, to flatter.

'Thei *curreth* kynges and her back *claweth*.'

P. P. Crede, c. iii.

So we meet (Dut.) *streelen*, to flatter, soothe, from *streel*, a curry-comb.³

3. 'To glaver,' or 'glaffer' (prov. Eng.) = to flatter, connected with (Welsh) *glaf* (= smooth), (prov. Eng.) *glafe*, (Lat.) *glaber* (smooth), 'glib.'

¹ So the Latin verb *calvor*, to deceive (whence *calumnia*), seems to contain the root of *calvus*, smooth.

² *Vide* Douce's *Illustrations of Shakspeare*, p. 291.

³ *Philolog. Soc. Proceedings*, vol. iii. p. 149.

4. (Russ.) *gladit'* (to flatter, smooth, stroke), (Bohem.) *hladiti*, connected with (Dut.) *glad*, (Ger.) *glatt*, (Bohem.) *hladky* (= smooth), *cf.* '*glatte worte*' = flattery (Ger., Prov. ii. 16). So (Swed.) *slåta ord* (smooth, *i.e.*, flattering, words), from *slät* (smooth), (Goth.) *slaihts*, (Ger.) *slicht*, 'sleek.'¹

Compare—

'The schining vissage of the god Cupide,
And his dissimilit *slekit* wourdes quhyte.'

Gawin Douglas, Bukes of Eneados (1553).

5. (Fr.) *palper* ('to handle gently, stroak softly, also to flatter, sooth, cog,' Cotgrave), (Lat.) *palpari*.²

6. (Fr.) *chatouiller*, 'to tickle, touch gently, also to flatter, claw, smooth, please with faire words.' (Cotgrave).

7. (It.) *lisciare* ('to smooth, to sleeke, to stroke, or claw smoothly and softly. Also, to flatter or cog withall,' Florio), from *liscio* (smooth), Gk. λίσσος.

8. (Prov. Eng.) *whane* (to stroke, to coax), *whanter* (to flatter), (North).—Wright. (Cleveland) *whally*, to stroke the back of an animal gently, also to wheedle or cajole a person (Atkinson).

¹ *Cf.* Ps. xii. 2; Prov. vi. 24, where the original implies *smooth* speeches, &c.

² *Cf.* 'Cui male si palpere recalcitrat undique tutus' (Hor. Sat. ii. 1, 20). So Buttmann connects Gk. ἀπαρᾶν (to deceive) with ἀπαφείν and ἄπρεσθαι (to touch, handle), (*Lexilogus*, s. v.)

9. (Ir.) *sliomaim*, (Gael.) *sliom* (to flatter), from *sliom* (smooth, sleek, 'slim').

10. (Lat.) *mulcere* (1, to stroke down ; 2, soothe, flatter), connected with *mulgere* (to milk a cow), ἀμέλω, (Ir.) *miolc* (milk) ; and near akin are the (Ir.) *miolcaim*¹ (to flatter, soothe) and

11. (Lith.) *milzu* (1, to stroke down, milk ; 2, cajole, persuade).

12. (Ir.) *bladairim* (I flatter), *bladar* (flattery, soothing), (cf. 'blether' and 'blather') from *bladh* (smooth, flat, also flattery). With *n* inserted, *blandar*, *blandaraim*, which seem to account for the Latin *blandus*, *blandior* (to flatter.) 'Blandiseur, a soother, smoother, flattering sycophant, or claw-back' (Cotgrave).

13. (Ger.) *schmeicheln*, (Dut.) *smeecken*, (Dan.) *smigre* (= to flatter), Eng. 'smicker,' (Swed.) *smeka* (to stroke, caress), *smickra*, to flatter. Skinner (Etymologicon, 1671) gives Eng. to 'smuckle' = to flatter.

14. (Heb.) *châlaq*² (to be smooth), Hiphil (1) to smooth, (2) to flatter (Prov. xxix. 5 ; Ps. xxxvi. 3), (? cf. κόλαξ). A cognate word is—

¹ Cf. (Ir.) *bleachtaire* (1, a milker ; 2, a soother), *bleachd* (milk), &c. Similarly (Gk.) θάπτω (to flatter, orig. to caress or stroke with the hand), has been traced to the Sanskrit root *duh* (to milk).

M. Müller quoted by Pictet, Orig. Ind. ii. 25.

² חָלַק.

15. (Heb.) *cháláh*¹ (to be smooth), Piel (1) to stroke or smooth any one's face, (2) soothe, caress, flatter. Thus we are told in a curious anthropomorphic phrase in Zech. vii. 2, that Sherezzer and others were sent 'to stroke the face of Jehovah,' i.e., to conciliate or entreat His favour.²

16. (Esthon.) *libbe* (smooth, flattering), connected with *libbama* (to lick). Cf. (Prov.) *lepar* (1, to lick; 2, to cajole, flatter).

17. (Prov.) *lagot* (flattery), (Sp.) *lagotear* (to flatter), connected with (Goth.) *bi-laigon* (to lick), Diez. Compare

‘I learn that smooth-tongu'd flatteries are
False language.’ Quarles, *Grammar of the Heart*.

And the German proverb, ‘*Schmeichler sind Katzen, die vorne lecken und hinten kratzen.*’

And so Macaulay—

‘The amiable king had a trick of giving a sly scratch with one hand, while patting and stroking with the other.’

Essay on Frederick the Great.

‘It is observable that which way soever a wicked man useth his tongue, he cannot use it well. *Mordet detrahendo, lingit adulando*: He bites by detraction, licks by flattery; and either of these touches rankle; he doth no less hurt by licking than by biting.’

Thos. Adams, Sermon on the Taming of the Tongue.

¹ חָלָה.

² Vide, Keil on Minor Prophets, *in loc.*, vol. i. (Clark, Trans.)

Synonymous with flattery is 'adulation,' the Latin *adulatio*, from *adulor*. This last word has sorely perplexed almost every etymologist that has attempted to analyse it; and yet, if I am not mistaken, the true explanation of it is neither difficult nor recondite. The most absurd and conflicting derivations have been suggested; for example, *ad aulam* (from 'standing in the hall') by Wedgwood, *ad* and a supposed word *ula* (= Greek οὐρά, 'tail'), from a dog wagging its tail,¹ by Donaldson (Varron., p. 259), *adoro* (pray to) by others. It is much more probable, I think, that *adulor* represents the Greek ἀδυλίζω (*hadulízo*), from ἄδυλος (*hádulos*), Doric forms of ἡδυλίζω,

¹ As 'wheedle' is the (Ger.) *wedeln* (to wag the tail), cf. (It.) *codiare* (Florio). This is the origin that Wedgwood adopts for 'flatter,' connecting it with (O. Norse) *fladra* (to wag the tail). He might have quoted in support of his view the following from Bp. Reynolds, where, speaking of the 'flattery of dogs,' he quotes—

‘Οὐρή μὲν ῥ’ ὄγ’ ἔσγηνε, καὶ οὐατα κάββαλεν ἄμφω. *Od.* p. 302.

For wanton joy to see his master near,
He wav'd his *flattering tail*, and toss'd his ear.'

Works, vi. 32 (ed. 1826).

Beaumont and Fletcher speak of

'Lying, or *dog flattering*,
At which our nation's excellent.'

The Mad Lover.

King Charles I. confessed to Sir Philip Warwick that he loved greyhounds better than spaniels, 'for they equally love their masters, and yet do not *flatter* them so much' (Mem. of Charles I. p. 365). The type of the 'flattering sycophant,' says the great puritan divine Thomas Adams, is 'the fawning spaniel, that hath only learned to fetch and carry, to spring the covey of his master's lusts, and to arride and deride him' (*Works*, vol. ii. p. 119, Nichol's ed.)

ἡδύλος, from ἡδύς (sweet), and so means to say *sweet* things, be *sweet* upon a person (cf. ἡδύνω, ἡδυλογέω).¹

So our 'soothe' is without doubt the verbal form of (O. Eng.) 'soote,' 'sote' (sweet),² Dan. *sôd*, and meant originally to sweeten; (Goth.) *suthjan*, connected with *sutis* (sweet), (Dut.) *zoet*, (A.-Sax.) *swet*, *swaes*, (Ger.) *süss*, (Gk.) ἡδύς, (Sans.) *svâdu* (sweet, tasty), from the root *svâd* (to taste, eat). Hence also 'to soother' (Devon.), 'sooter' (to court); (A.-Sax.) *swadhrian*, from *swaes* (sweet). Cf.—

'With *sothery* butter theyr bodyes anoynted.'

The Four P's, O. Pl. v. 87 (i.e., sweet, savoury.
Wright, Prov. Dict., s.v.)

'Jellies *soother* than the creamy curd.'

Keats, Eve of St Agnes, xxx.

And Shakspeare uses 'words of *sooth*' for 'words of sweetness' (Richard II. iii. 3.)

The (Sans.) *svâdu* (sweet) also appears in the Latin *suadere* (lit. to soothe or sweeten), *persuadere*, 'to persuade' (lit. to sweeten thoroughly and effectually, *per* intensive) corresponding to an Eng. 'to for-soothe.' 'To sweeten' was once used pretty nearly in the same sense, e.g.—

¹ Since writing the above, I have found that the same origin had been previously suggested in Richardson's Dict. The long *u* in *adûlor*, it must be admitted, remains a difficulty.

² 'The rose wexeth *soote*, smooth, and soft.'

Chaucer, Troilus and Creseide.

'*Amadoüer*, To flatter, to smooth, to gloze with . . . ; to *sweeten*, or appease a harsh or angry spirit with faire words.'

Cotgrave, 1660.

'The Holland Embassador here do endeavour to *sweeten* us with fair words.'

Pepys' Diary, June 16, 1664.

Closely akin is the Latin *suavis* (sweet, for *suavis*, (Sans.) *svad*, *svâdu*), which gives us our 'assuage' (from the O. Fr. *assouager*, through a Latin *assuaviare*), 'to sweeten, soothe, or soften.' Cf.—

'Al my breste Bolleth' for bitter of my galle ;

May no Suger so swete a-swagen hit vnnethe.'

Vision of P. Plowman (1362), Pass. v. l. 100

(E.E.T.S., Text A).

As flattery pleases, or, as we sometimes say, tickles a person's vanity and self-esteem pretty much in the same way that sweetmeats and dainties gratify his palate, it was a natural mode of expression to call such plausible language 'sweet or sugared speech,' 'soothing,' 'soft sawder' (probably for 'soother'), 'suasion,' or 'adulation,' words all having in common the same idea of sweetness, and all springing from the same root. Compare also (A.-Sax.) *swaes-sprâec* (sweet-speech) = flattery, *swaes-laecan* (make-sweet), to flatter.

'Sin, the mind's harlot,' says Thomas Adams, 'preaches according to the palate of her audience, *placentia*; nay, it is *placenta*, a sweet cake, whose flour is sugar, and the humour that tempers it honey, sweet, pleasant.'

The Fatal Banquet.

In the curious old comedy of ‘The Combate of the Tongue and the Five Sences for Superioritie,’ the heroine soliloquises as follows:—

‘Fie Lingua wilt thou now degenerate?
Art not a woman? do’st not loue reuenge?
Delightful speeches, *sweete perswasions*?’

Oft have I seasoned sauory periods
With *sugred words*, to delude Gustus taste.
Lingua, i. 1 (1632, sig. A 3).

(She) ‘The selie soul ycaught hath in her nette
Of her *sugred* mouth alas! nothing ware.’
Chaucer, Remedy of Love.

Phineas Fletcher describes Colax the flatterer as one that

‘All his words with sugar spices.’
The Purple Island, canto viii. 44.

‘Her she soone appeas’d
With *sugred* words, and gentle blandishment.’
Spenser, F. Q., Bk. III., canto vi. 25.

‘Your fair discourse hath been as *sugar*,
Making the hard way sweet and delectable.’
Shaks., Richard II., ii. 3.

‘Hide not thy poison with such *sugar’d words*.’
2d Pt. Henry VI., iii. 2.

‘So I have seen an unblown virgin fed
With *sugar’d words*.’
Quarles, Emblems, Bk. I. ii.

Other examples are the following:—

‘*Amieller*, To sweeten; intice, allure, inveagle with honeyed words;’

and

‘*Emmieller*, To behoney, to sweeten, . . . pacifie, or appease, with sweet means.’
Cotgrave.

Both from *miel*. So ‘to honey’ was used by the Elizabethan writers with the signification of coaxing or flattering.

‘Canst thou not *honey* me with fluent speech.’

Antonio and Mellida, A 4 (in Nares).

Compare the Gk. *μελίσσω*, *μελίσσω* (to soothe), connected with *μέλισσα*, *μέλι* (honey); and the phrase, ‘*Υπογλυκαίνειν ῥηματιοῖς μαγειρικοῖς*, i.e., as De Quincey renders it, ‘to wheedle the people with honeyed words dressed to its palate’ (Aristophanes, *Knights*, 216).

(O. Norse) *milda* (to soothe, appease), *mildr* (gentle, ‘mild’), are connected with (Gael.) *milis* (sweet), (Ir.) *milis*, and *mil* (honey), (Lat.) *mel*. So (Lat.) *mulceo*, *mulsus* (to soothe, flatter, also to sweeten drinks, &c.), would seem to have been influenced by, if not directly derived from, *mel*, *mulsum* (mead). ‘Indulge,’ (Lat.) *indulgere*, is for *indulcere* (to be sweet to a person), connected with *dulcis* (sweet); and (Fr.) *adoucir*, (Sp.) *adulcir*, (It.) *addolcire*, from a Latin form *dulcire*, ‘to sweeten, smooth, assuage, appease, pacifie’ (Cotgrave),¹ are similar formations. In like manner, *douceur* (a gift) is the Lat. *dulcor* (sweet-

¹ From *adoucir*, through a Swiss form *adauhir*, comes the O. Eng. ‘adaw’ in Spenser, to abate, soften (Wedgwood). Cf. ‘assuage,’ *supra*.

ness), O. Eng. *dolce*, a gift,¹ and exactly corresponding to this is the Gk. ἔδνα (gifts), from the Sanskrit *svad*, *svādu* (sweet), lit. ‘sweet things wherewithal to persuade.’ Cf. (Fr.) *pot-de-vin* and our ‘bribe,’ which originally meant a piece of bread, (Fr.) *bribe*, as it were a ‘sop to Cerberus,’ (Gk.) μεΐλια, gifts, lit. ‘soothers.’ See μειλίσσω above.

The following apt illustration is to be found in Lord Campbell’s ‘Life of Lord Lyndhurst’ (1869):—

‘He never condescended to anything like direct flattery, but he felicitously hit upon the topic which he knew would tickle the *amour propre* of those whom he wished to *dulcify*’—*i.e.*, to *soothe*, ‘*swage*,’ *per-suade*, or *sweeten*.

¹ I give this word on the authority of Wright’s ‘Dictionary of Obsolete and Provincial English.’

CHAPTER IV.

*THE WORDS 'TREE' AND 'TRUE' — 'VICE,'
 'VITIUM' AND 'VITIS' — 'BAD' — 'VETCH,'
 'WICKER,' 'WEAK,' AND 'WICKED.'*

WHAT a noble object is a full-grown tree ! How stalwart in its gnarled bulk, how lofty in its sturdy independent growth ! What a staid and reverend aspect they wear, 'those green-robed senators of mighty woods,' hoary with eld, wrinkled and scarred by numberless years ! Stand at the foot of an ancient tree, whether it be a stately elm or a rugged oak ; look up at its towering expanse of branches, observe its whelked and furrowed bole, and try to clasp it round.¹ One feels overwhelmed almost with a sense of his own weakness and diminutiveness, compared with the grandeur of its majestic height, its massive proportions, its sempiternal duration. It seems, too, the very emblem of stability. Let the stoutest athlete try his strength against a tree (like Milo of old), and with

¹ The Marton Oak at Prestbury, in Cheshire, is no less than 64 feet 5 inches in girth at the bottom (N. and Q., 5th S. ii. 366).

what a grim stolidity of indifference it smiles down at his puny efforts—contemptuous in its immobility. And it is almost the same in its warfare with the forces of nature. It may indeed so far comply with ‘the season’s difference’ as to surrender its crown of leaves; but the powers of life are still strong at its heart, and are ever adding new circles to its girth. A tree is no time-server. The veteran of the forest lifts its head as erect into the azure calmness of the summer sky, as towards the threatening gloom of winter when the heavens are gathering blackness; when the storm breaks and roars against its branches, it seems to exult in its unshaken might—as the winds bluster and spend their force, the rooted giant, swaying its huge arms aloft, seems to grapple with its adversary and return blow for blow. It may, perhaps, be altogether overborne and laid prostrate by the violence of the tempest; but it is incapable of bending, it scorns to yield to hostile pressure. If it falls, we deplore its untimely fate with something of human sympathy, accounting it an irreparable loss when a lordly tree is torn up from its roots and stretched along upon the earth, battered and disfigured. It seems like the overthrow of a mighty man of valour, of a king who had survived a hundred well-fought battles, and has now met his doom at last, and fallen in the fulness of his strength.

Indeed, this heroic vigour and strength of character so apparent in trees has often been compared to the corresponding qualities in men. 'Some men,' says George Fox, the founder of the Quakers, 'have the nature of tall, sturdy oaks, to flourish and spread in wisdom and strength.' As we delight in applying the phrase 'hearts of oak' to our brave sailors, so did the Romans apply the word *robur*, expressive of the strength or *robustness* of the oak, to the courage of their invincible soldiery; and in Italian, according to Florio's definition, *robore* is 'an oake, also courage, hardinesse or stoutnesse of minde.' In his 'Essay on Gardening,' Shenstone the poet remarks that 'all trees have a character analogous to that of men: oaks are in all respects the perfect image of the manly character: in former times I should have said, and in present times I think I am authorized to say, the British one: As a brave man is not suddenly either elated by prosperity or depressed by adversity, so the oak displays not its verdure on the sun's first approach, nor drops it on his first departure. Add to this its majestic appearance, the rough grandeur of its bark, and the wide protection of its branches.' He further expresses the opinion, in which most people will coincide with him, that 'a large, branching, aged oak, is perhaps the most venerable of all inanimate objects.' That these heroic qualities of vigour and strength

so remarkable in trees were shared by them in common with men was noticed by the most ancient writers, and it was even supposed that the stoutest warriors derived their origin from certain of the hardest kinds of trees. Thus Hesiod¹ states that the third generation of articulately-speaking men were made by Father Zeus out of ash-trees—a proper material for a tough and hardy race. It was out of the sacred ash, *Yggdrasil*, that the first man was believed to have been created in the Northern mythology; and in Anglo-Saxon, *æsc*, an ash, is also the word for a man, a warrior. The Arcadians² were said to be a race of men sprung from the trunks of hard oaks; while Isaiah, it may be remembered, styles the warriors of the invading Assyrian army ‘trees of the forest’ (Ch. x. 19. Compare Amos ii. 9).³

Of things endued with life, the largest, and beyond all question the longest-lived, is a tree. So far as any earthly thing can be, it is the emblem of changeless duration, of immortality.⁴

¹ Works and Days, ll. 143-145.

² Virgil, *Æn.* VIII. 315.

³ In Icelandic, *skati*, a poetical term for a towering, lordly man, is said to be cognate with the Swedish *skata*, the top of a tree (Cleasby, *Dict. s.v.*)

⁴ Hence, doubtless, it was that such trees as the

‘Trusty yew,
Cheerless, unsocial plant, that loves to dwell
Midst skulls and coffins, epitaphs, and worms,’

have been from time immemorial adopted as appropriate denizens of Christian burying-places.

The way in which it seems to defy the attacks of all-destroying Time is perfectly marvellous. Generations of men may come and go, but it makes no difference to it. Dr Holmes, speaking of a leafy veteran blown down in the year 1852, and counting its years by its rings, moralises as follows:—

‘Here are some human lives laid down against the periods of its growth to which they corresponded. This is Shakespeare’s. The tree was seven inches in diameter when he was born; ten inches when he died. A little less than ten inches when Milton was born; seventeen when he died. Then comes a long interval, and this thread marks out Johnson’s life, during which the tree increased from twenty-two to twenty-nine inches in diameter. Here is the space of Napoleon’s career; the tree doesn’t seem to have minded it. . . . It remembers all human history as a thing of yesterday in its own dateless existence.’¹

Autocrat of the Breakfast-Table.

One or two instances of their remarkable longevity may be mentioned. The tree known as the Tortworth Chestnut is calculated to be not less than 1100 years old.²

A fir-tree near Mont Blanc, called the *Chamois Stable*, has been ascertained to be more than 1200 years of age.³

¹ Compare Cowper’s address to the Yardley Oak—

‘By thee I might correct, erroneous oft,
The clock of history, facts and events
Timing more punctual, unrecorded facts
Recovering, and misstated setting right—
Desperate attempt, till trees shall speak again!’

² Notes and Queries, 1st S. iv. 401–403, 488.

³ *Id.* vi. 45.

The Salcey-Forest Oak, in Northamptonshire, is believed to have weathered the gales of more than fifteen centuries.¹

A few of the olive-trees at present to be found at Gethsemane, it is supposed, may have been witnesses of the Agony in the Garden. Even a greater antiquity has been claimed for some of the cedars of Lebanon; and the gigantic terebinth, or 'oak,' of Mamre, beneath which the Patriarch Abraham pitched his tent (Gen. xiii. 18), used to be pointed out in the time of Josephus, was still standing and revered in the days of Constantine the Great, and its trunk was actually still visible, it is said, in the seventeenth century.² Evelyn mentions a cypress in Persia which was reputed to be 2500 years old (Silva, Bk. III. ch. 3).

¹ Grindon, *Trees of Old England*, p. 18. Other historic trees are the 'Shire Oak' at the meeting of York, Nottingham, and Derby shires; and 'Grouch Oak' at Addlestone, Surrey, beneath which Wicliffe is said to have preached.

² Stanley, *Jewish Church*, vol. i. p. 33.

'Il y a aux bains de Casciano, en Toscane, entre Pise et Florence, un chêne qui était déjà fameux par sa masse et par sa vétusté dans les guerres de 1300 entre les Pisans et les Toscans. Il n'a pris un jour ni un cheveu blanc depuis ces cinq siècles. Sa tige s'élève aussi droite, sur des racines aussi saines, à quatre-vingts pieds du sol; et ses bras immenses, qui poussent d'autres bras innombrables comme un polype terrestre, n'ont pas une branche sèche à leurs extrémités. Il a mille ou douze cents ans, et il est tout jeune. C'est assis sous ce chêne de Casciano que j'écrivis cette Harmonie, en 1826. J'ai vu depuis le platane de Godefroi de Bouillon, dans la prairie de Constantinople; les croisés campèrent à ses pieds, et un regiment de cavalerie tout entier peut encore aujourd'hui s'y ranger à l'ombre en bataille. J'ai vu depuis les oliviers de la colline de Golgotha, vis-à-vis de Jérusalem, qui passent pour avoir été témoins de l'agonie et de la sueur de sang du Christ.'

Lamartine, Harmonies Poétiques, p. 137 (Paris, 1863).

The sacred Bo-tree of Ceylon (*Ficus religiosa*) is still revered as the identical one planted on the introduction of Buddhism, 307 years before the Christian era (Tennent, *Christianity in Ceylon*, p. 335).

But even these, ancient as they were, are but babes compared with others that naturalists make mention of. Humboldt, in his 'Views of Nature' (pp. 268 *seq.*, ed. Bohn), records an instance of a baobab-tree estimated to have reached the astonishing age of 5150 years,¹ while that known as the dragon-tree, and found in Madeira and the other 'islands of Atlantis,' is put down by the same writer as attaining to just double that number of years. One particular tree of the latter species, which existed 4000 years ago, is declared to be in life at this day, identified by historical description. This dragon-tree is a vegetable relic of an earlier world, says M. Pégot-Ogier, and cohabitant with the monstrous animals which have long since vanished from the scene.² And such is Mr Macmillan's opinion with respect to the still living gigantic cedars of the Sierra Nevada—"They seem relics of "the reign of gymnosperms," a fragment of the an-

¹ Dr Livingstone called attention to the extraordinary vitality of the baobab-trees he met in South Africa, some continuing to grow even after they were cut down. One which he measured at three feet from the ground was eighty-five feet in circumference.

Missionary Travels in S. Africa, p. 162.

² The Fortunate Isles ; or, The Archipelago of the Canaries.

cient carboniferous epoch preserved in this lonely solitude, amid all the cosmical changes elsewhere going on, keeping in their annual rings of wood the imperishable record of their growth, while human races and dynasties sprang up and perished around them. And still, though the shadows of forty centuries are sleeping under their boughs, their vital processes are as active as ever, they exhibit no signs of what can be regarded physiologically as old age.¹

The same to-day that they were at the beginning, we discern something of absolute excellence in their 'serene and invulnerable perfection.' And therefore, as Dr Grindon truly remarks, 'trees are adapted by their original and inalienable constitution to serve as metaphors for almost everything great and good and wise and beautiful in human nature. Hence the countless citations of trees in Holy Writ . . . on account of their being the absolute representations and pictured forms in the temporal world of the high and sacred realities that belong to the invisible and eternal.'² 'They stand still in quiet dignity while we talk of four-score as a wonderful lifetime, and for their own part watch the rise and fall of nations. . . . Hence it is that the grand scriptural image acquires such richness and force, "As the days of a tree

¹ Macmillan, *Bible Teachings in Nature*, p. 88.

² *The Trees of Old England*, by Leo Grindon, p. 3.

are the days of my people " (Isa. lxxv. 22). Hundreds of trees are standing at this moment that were alive when those words were written.'¹

It is not surprising, therefore, that among the heathens, and sometimes even, as we know, among the early Christian converts, trees were regarded with religious veneration as the aptest emblems of eternity and changeless existence, 'tanquam sacras ex vetustate.'²

'Relics of ages! Could a mind, imbued
With truth from Heaven, created thing adore,
I might with reverence kneel, and worship thee.
It seems idolatry with some excuse,
When our forefather Druids in their oaks
Imagined sanctity.'³

Another most striking feature in the growth of many kinds of trees is their exact uprightness. It is so in the poplar, the fir, the cedar, and the pine. Mr Ruskin⁴ calling attention to the straightness and rounded uprightness of the last as its two chief characteristics, observes that, placed nearly always among scenes disordered and desolate, it brings into them all possible elements of order and precision. 'Let storm and avalanche do their worst, and let the pine find only a ledge of vertical precipice to cling to, it will nevertheless grow

¹ The Trees of Old England, by Leo Grindon, p. 5.

² Quintilian, *vide* Evelyn's Silva, ch. 3.

³ Cowper, The Yardley Oak.

⁴ Modern Painters, v. Pt. VI. ch. 9.

straight. Thrust a rod from its last shoot down the stem; it shall point to the centre of the earth as long as the tree lives. . . . Other trees,' he adds, in his usual eloquent style, 'tufting crag or hill, yield to the form and sway of the ground, clothe it with soft compliance, are partly its subjects, partly its flatterers, partly its comforters. But the pine rises in serene resistance, self-contained; nor can I ever without awe stay long under a great Alpine cliff, far from all house or work of men, looking up to its companies of pine, as they stand on the inaccessible juts and perilous ledges of the enormous wall, in quiet multitudes, each like the shadow of the one beside it—upright, fixed, spectral, as troops of ghosts standing on the walls of Hades, not knowing each other, dumb for ever. You cannot reach them, cannot cry to them; those trees never heard human voice; they are far above all sound but of the winds. No foot ever stirred fallen leaf of theirs. All comfortless they stand, between the two eternities of the Vacancy and the Rock; yet with such iron will, that the rock itself looks bent and shattered beside them—fragile, weak, inconsistent, compared to their dark energy of delicate life, and monotony of enchanted pride;—unnumbered, unconquerable.' In another place he speaks of 'their right doing of their hard duty.' And therefore in the pine, to use the words of a more recent writer, 'we have the highest

moral ideal of trees,¹ which is dependent on their right fulfilment of their appointed functions amid the greatest difficulties. . . . Poverty-stricken, hunger-pinched, and tempest-tortured, it maintains its proud dignity, grows strong by endurance, and symmetrical by patient struggle.’² No marvel that the early settlers in India honoured the loftiest and noblest of the conifers they there met with, with the title of the ‘deodara,’ *i.e.*, *dēvadāru*, the divine or godlike tree, even as David styled the cedars of Lebanon ‘the trees of the Lord’ (Ps. civ. 16; lxxx. 10).³

That these noble qualities of uprightness, durability, stability, and strength, so conspicuously displayed by the ‘kings of the woods,’ and gene-

¹ As an instance of a moral conception being embodied in the name of a tree may be mentioned the aspen, A.-Sax. *æpse*, if, as seems very probable, that be the same word as A.-Sax. *ap se* trembling, *æpsenys* disgrace, dishonour, shame. There is a common tradition that the cross of our Lord was constructed out of the wood of this tree, and that ever since it has never ceased to shiver like a guilty thing at the remembrance of the crime to which it was made accessory. (French, *le tremble*.)

² Macmillan, Bible Teachings in Nature, p. 69.

³ Hengstenberg observes that the cedar, as the loftiest among created things, symbolises the elevation and majesty of God; the hyssop, on the contrary, as the least, His lowliness and condescension; and hence he supposes they were both symbolically employed in the Sacrifice of the Red Heifer (Num. xix. 6).—Egypt and the Books of Moses, p. 175. Other instances of trees similarly consecrated are the *bogaha* or god’s tree of Ceylon, the *shejeret allah* of the Arabs, the *diu-dar* of the Persians, the *jambu* of the Buddhists, ‘Jove’s stout oak’ (Tempest, v. 1), which Herrick calls the ‘holy-oke or gospel tree’ (H. C. Barlow, Essay on Symbolism, p. 92 seq.)

rally characteristic of 'treeship,' should have been present to men's minds, and influenced them in selecting an appropriate name for the entire class, is no more than might have been expected. Thus in Hebrew *êtz*, the word for a tree, is derived from a root *âtzâh*, to be hard and firm, which also supplies the word *âtzeh* for the backbone, so called from its firmness and erectness. Similarly, the English 'tree,' A.-Sax. *tre*, Goth. *triu*, Gk. *drus*, Sans. *dru*, come without doubt from the root *drîh*, to be firm and strong,¹ to increase, *dru*, to grow.

There is another root of the same significance as *drîh*, and differing but slightly in the initial letter, which may probably be regarded as ultimately identical with it. This is the root *dhri*, to be firm and stable, other forms being *dhru*, *dhruv*, *dhar*, to stand fast, be established. Thence comes the Sanskrit word *dhruva*, meaning (1) what is firm, stable, solid, lasting, permanent; (2) what is true; (3) a post, stock, the trunk of a tree, certain plants.

We thus arrive at the curious and interesting result that the word 'tree' and the word 'true' are at bottom really the same, and contain the one

¹ The derivation of *dru*, a tree, from the root *drî*, *dar*, to divide, rend, or split, either supposing it to mean that which is fissile (as Pictet), or that which can be stripped of its bark (as Kuhn), seems very improbable. Vide also Ebel, Celtic Studies, p. 110.

radical conception of permanence and stability.¹ That which cannot be shaken, but is unalterably fixed and unchangeable by time, is 'truth.' That which cannot be shaken, but is unalterably fixed and unchangeable by time is a 'tree.' Of all things that excel in strength, truth, as King Darius rightly gave his decision, is strongest—

'As for the truth, it endureth, and is always strong : it liveth and conquereth for evermore. . . . She is the strength, kingdom, power, and majesty of all ages. . . . Great is truth, and mighty above all things.'² 1 *Esdras* iv. 38, 40, 41.

Truth, says a Spanish proverb, is an evergreen, *La verdad es siempre verde*. In fact, says Dr Holmes, with exact, but no doubt unconscious, etymological insight, 'there's nothing that keeps its youth, so far as I know, but a tree and truth.'³

'Les sillons, où les blés jaunissent
Sous les pas changeants des saisons,

¹ I am not aware that this relationship of 'tree' and 'true' has been made the subject of remark by any of the great German philologists. A competent scholar of our own, however, Dr Prior, has noted it in his 'Popular Names of British Plants,' *s.v. Tree*. It was a happy guess of Dr Richardson, though certainly nothing more, when he suggested that 'tree' was akin to the A.-Sax. *treowan* (*confirmare*), and defined it as 'a plant advanced to firm growth, strong, steadfast, established—with a strong stem, trunk, branches.'

² 'Though all the winds of doctrine were let loose to play upon the earth, so Truth be in the field, we do injuriously, by licensing and prohibiting, to misdoubt her strength. Let her and Falsehood grapple; who ever knew Truth put to the worse in a free and open encounter?' *Milton, Arcopagitica*.

³ Autocrat of the Breakfast-Table.

Se dépouillent et se vêtissent
 Comme un troupeau de ses toisons ;
 Le fleuve naît, gronde et s'écroule ;
 L'hiver effeuille le granit ;
 Des générations sans nombre
 Vivent et meurent sous son ombre :
 Et lui ? voyez, il rajeunit !'

What Lamartine, in these lines, has said of a tree may with equal correctness be affirmed of the truth—it also possesses the secret of rejuvenescence. Heaven and earth may pass away, but the truth is immortal, and doth not pass away.

'Truth crushed to earth shall rise again :
 The eternal years of God are hers ;
 But Error, wounded, writhes with pain,
 And dies among his worshippers.'¹

Accordingly, the early Aryan, as he roamed the primeval forests, not only, like the lover of the greenwood, found 'tongues in trees,' but furthermore, found truth there, the notion of a stable and immutable principle; and evolving two kindred expressions from a verbal radical which he already possessed, the principle he called 'truth,' the substantial type he called a 'tree.'

For 'true,' Sanskrit *dhruva*, stands in the same relation to *dhri*, *dhru* (firm, stable), that 'tree,' Sanskrit *dru*, does to *dr̥iḥ* (firm, stable),² two roots whose approximation and identification has been

¹ Bryant, The Battle-field.

² Hearne would seem to have had some hazy notion of the cog-

proposed above. As to the form of the two words in question, a striking correspondence is observable in most of the Indo-European languages. In Old English, to begin with our own, *treowe*¹ is true, and *treow* a tree; *treu* is faith, trust, and *treu* a tree; *trywe* is true, and *tryw* a tree; *truwa* is trust, faith, and *trunung* a prop or stay, (compare the Hebrew *âman* (1) to prop or stay, (2) to be firm, (3) be true). When Moses cast the *tree* into the bitter waters of Marah, according to the 'Story of Genesis and Exodus' (l. 3301, ab. 1250)—

'A funden *trew* ƿor-inne dede Moyses.'

In other languages the words are found as follows :—

	TRUE.	TREE.
O. Icel.	<i>trár.</i>	<i>trê.</i>
Swed.	<i>tro.</i>	<i>trä.</i>
Dan.	<i>tro.</i>	<i>træ.</i>
Welsh	<i>dir.</i>	<i>dar, derw.</i>

nation of the words 'tree' and 'true,' when he jotted down in his journal the remark—'Some groves now in Scotland held sacred; nor will they permit the trees to be cut down; stones in some of them. *Dru*, alias *trou*, in the German and British tongue signifies faith; and the old Germans called God *Drutin* or *Trudin*; hence *Drutin* signifies a divine or faithful person.

Reliquæ Hearnianæ, Oct. 15, 1718.

From the same root come the A.-Sax. *trum*, firm, strong, sound; *trymian*, *trymman*, to strengthen, confirm, set in order, dispose fitly, 'trim.' Whether the Irish *trean*, *treun*, strong, be related is questionable. Compare French *dru*, thick, close, luxuriant.

¹ *Treowe* is frequently applied to things that are immovable, sure and steadfast. It is used of a hill in an old *luue ron*, or love-song, where it is said of a house, 'Hit stont vpon a treowe mote' (Old English Miscellany, E.E.T.S. p. 97).

	TRUE.	TREE.
Irish	<i>dir, dior, direach.</i>	<i>dair, darach</i> (cf. Pers. <i>dirach</i>).
Goth.	<i>triggws, trauan.</i>	<i>triu.</i>
O. Fris.	<i>triuwe, trouwe.</i>	<i>trê.</i>
O. L. Ger.	<i>triuui.</i>	<i>trio.</i>
O. Eng.	<i>treowe, trewe, trîwe, trig.</i>	<i>treo, treou, trew, treowe, trowe.</i>
O. H. Ger.	<i>trâwer.</i>	Bav. <i>-der, -ter.</i>
Ger.	<i>treu.</i>	

With 'true' we may also compare the Irish *droth*, constant (Pictet, *Langues Celtiques*, p. 69).

In the identification of these words we may adduce, as strongly confirmatory of it, the Sanskrit word *bharya*, denoting that which is, what exists, the truth,¹ and also a tree. That the truthfulness of trees has not failed to attract attention, the following extract from a letter of Horace Walpole proves. Writing from Houghton in 1743, he says—

'My flatterers here are all mutes. The oaks, the beeches, the chestnuts seem to contend which shall best please the lord of the manor. They cannot deceive. They will not lie.'

Our surprise at discovering that the word expressive of a high moral conception,² and the term

¹ So 'sooth,' A.-Sax. *sôdh*, is for *santh*, Lat. *sens* (part. of *sum* in *præ-sens*, &c.)=being, existing. Cf. 'tooth' and *dens*, 'goose' and *gans*, &c.

² Other ethical words yielded by the root *dhri, dhar* (to stand firm), are the Sanskrit *dharma*, something established as an invariable rule, law, justice, duty, virtue; *dhârd*, custom; *dhṛtvan*, virtue; *dhîra*, firm; Irish *dir*, just, *dior, direach*, just, honest, *dior*, law; Lith. *dora, derme*, duty, *doras*, virtuous. (Pictet, *Orig. Indo-Europ.*, vol. ii. p. 427).

Compare *statue* and *statute*, something set up for a memorial or

for the mere vegetable product of the earth, are of kindred origin, is lessened when we find that in Hebrew the words for a tree and for the Divine Being Himself are quite as intimately connected. For there the name *El*, God, and *élâh* the terebinth, *êlôn* the oak, *êlîm* trees, come alike from the root *ul* or *îl*, strong, mighty.¹ On this no better commentary is needed than the exclamation of the same poet already quoted as he stood beneath the branches of an aged oak—

‘Seigneur, c’est toi seul, c’est ta force,
Ta sagesse et ta volonté,
Ta vie et ta fécondité,
Ta prévoyance et ta bonté !
Le ver trouve ton nom gravé sous son écorce,
Et mon œil, dans sa masse et son éternité !’

He adds in a note—

‘Il n’y a pas plus de mesure à la force et à la durée de la végétation qu’il n’y eu à la puissance de Dieu. Il joue avec le temps et avec l’espace. L’homme seul est obligé de compter par jours. Ces arbres comptent par siècles, les rochers par la durée d’un globe, les étoiles par la durée du firmament. Qu’est-ce donc de Celui qui ne compte par rien, et pour qui toutes ces durées relatives sont un jour qui n’a pas encore commencé ?’

The ‘truth’ of the Almighty is an expression

a rule, Sanskrit *sthêya*, a judge, all from *sthâ*, to stand, the radical idea being the fixedness of legal decisions. So the Hebrew *shophêt*, a judge, Punic *suffes*, is traced to a root meaning to set up, to erect.

¹ In Johnson’s ‘Persian Dictionary’ the word *dâr* is said to be a name of God, as well as meaning a tree.

frequently used in Holy Scripture to denote the constant, stable, and unchangeable nature of His mercy and goodness (*e.g.*, Gen. xxiv. 27, xxxii. 10; Deut. xxxii. 4). It would be fanciful, perhaps, to see an allusion to the similitude of a tree in other expressions, such as these, that His truth 'shall spring out of the earth' (Ps. lxxxv. 11), 'reacheth unto the clouds' (Ps. lvii. 10), 'is fallen in the street' (Isa. lix. 14). At all events, there is no doubt that Abraham planted a tree at Beersheba as an appropriate sign of the perpetual troth¹ and covenant between himself and 'the Everlasting God,' *El-olam* (Gen. xxi. 33). 'The hardness of the tree, its long endurance, and the perpetual greenness of its leaves, rendered it a fit emblem of Him to whom the place was dedicated.'² Joshua's dying act of setting up the tables of the law as a memorial under an oak, according to Mr Grindon, had a similar meaning. That tree was chosen, because of its symbolic significance of permanence and endurance, to be a

¹ 'The Tree of Troth' was an appellation given to a tree in the garden of Sir Thomas More, at which, if Fox the martyrologist is to be believed, several of the Reformers underwent flagellation under his superintendence. See Lord Campbell's 'Lives of the Chancellors,' vol. i. It is very remarkable that in Hebrew the same word *âlâh, êlâh*, is used for an oath, a covenant confirmed by an oath (*e.g.*, Gen. xxvi. 28) and for the oak. Mr H. C. Barlow observes that this tree is the natural symbol of the divine presence and a divine covenant, and that for this reason we find frequent instances in Germany of decrees being ratified and dated beneath its branches, *sub quercu* (Essays on Symbolism, p. 89).

² Bishop Wordsworth, Comm., *in loc.*

witness to the people that the 'laws of truth' were given to last for ever (Joshua xxiv. 26).

The Shemitic conception of truth seems to have been primitively that of straightness and steadfastness, such as might be suggested by a pine or palm-tree. For instance, the Hebrew *emeth*, truth, is from *âman*, to be firm and unshaken, whence also *âmen*, truly, a word naturalised by the Church; *tzâdaq*, to be just, righteous, originally to be straight, in the Arabic to be stiff and rigid like a lance, means also to be true; *qoshet*, truth, from *qâshat*, to be hard, inflexible, unwavering. Compare these words from an ancient poem supposed to have been made on Robert Vere, Earl of Oxford—

'He hovyth ne he wanyth for wynde ne blaste,
He dredeth no mystys, ne stormys, ne schowrys;
But standyth styffe in *tryeuth*, stronge as a maste.'¹

The Egyptian *tr*, 'the shoot of a palm-tree,' corresponds to the Coptic *tar*, 'the shoot of a tree,' and *tôr*, 'to stand upright,' 'fixed in the ground' (Osburn, Monumental History of Egypt, vol. i. p. 157).

'Upright as the palm-tree' is the comparison that naturally occurs to Jeremiah (x. 5). In early Christian art it was the recognised symbol, some

¹ Todd, Illustrations of Gower and Chaucer (1810), p. 304, 8vo.

say, of strength, durability, and virtue ;¹ and from a notion that the more heavily its branches were weighted the more rapidly it increased in stature, this tree was especially adopted as an emblem of virtue oppressed and suffering wrongfully, but lifted heavenwards by the very means employed to keep it down.²

Horne Tooke's well-known heretical views as to the nature and origin of truth have often been refuted.³ Supposing that 'truth' is only what each man 'troweth,' he maintained that it had no objective existence *per se*, and that it was only relatively to the percipient that any proposition could be pronounced to be true or not true. What is true to one man is false to another, and so the same thing may be true and not true at the same time. Thence he inferred that there can be no truth apart from mankind of a necessary and immutable nature. If it has any existence, it must be a relative, not an absolute and essential, one. This attempt to prop up bad philosophy by bad philology was, in the fullest sense of the term, preposterous. A thing is *truth*, not merely because a man *troweth* it; but on the contrary, a man *troweth* it when he

¹ M. Tournal, in Didron's 'Christian Iconography,' vol. i. p. 357.

² An instance of the palm-tree, with the motto *Crescit sub pondere virtus*, emblematically applied to the royal captive Charles I., will be seen in the frontispiece to the 'Eikon Basilike,' 1649; the notion is embodied in Vaughan's 'Silex Scintillans,' Pt. II. p. 12.

³ See his *Diversions of Purley*, p. 401 (4to, 1798).

believes or holds it to be *truth*—*trowan* from *trou*, not *trou* from *trowan*. His conception of what is fixed and immutable may change and fluctuate, and still the fixed and immutable loses none of its essential attributes. His subjective truth is uncertain, variable, and often false; the objective truth is steadfast, consistent, and always true.

As we drive rapidly by the skirts of a wood, the trees, according to their nearness or remoteness, seem to our eyes to shift their relative positions, and thread the figure of a mazy dance. The panic-stricken tyrant believed that he saw Birnam Wood in motion, and advancing to hem him in. The inexperienced eyes of the man but newly gifted with sight knew not whether in the moving objects before them they beheld menlike trees, or treelike men. It would be a hasty conclusion, however, to take these as the standards of correct vision, and assume that trees may forego their rooted fixedness and share in the weakness of human mobility, moving hither and thither as men run to and fro. It was only the hastiness, the passion, the ignorance of the observers that made those impassible natures seem like our own. And so it is with truths—which partake (as their name imports) of the stability and steadfastness of trees. They may seem to move and vacillate, they may appear to change their nature and veer from their own position; but if they do, the fault lies in our-

selves, the observers, we may be sure, and not in them. Truth rests unmoved, the same in all times and places, being the Sanskrit *dhruva*, fixed, established, certain.

That the word, however, was occasionally used by early English writers in a sense such as Tooke would assign to it as its primary one, and denoted any belief whether correct or otherwise, may be proved by many passages. In Langland's 'Vision concerning Piers the Plowman' (1393) we even meet a phrase so strange to modern ears as 'false truths.'

When Lechery armed himself

'He bar a bowe in hus honde, and meny brode arwes
Were fetherede with faire by-hestre and many a fals treuthe.'¹

So in Hampole's 'Pricke of Conscience' (ab. 1340), Antichrist says—

'Thai lyved in *fals trowthe* alle
That has bene fra the worldes bygynnyng
Until the tyme of his commyng.' Ll. 4228-30.

Dr Morris quotes a parallel to this from the Harleian MS.—

'That fals Crist as I telle the
In the flum sal baptist be,
To save man saules he salle be send,
And alle *fals trowth* he salle defend.'

The Three Kings, therefore, in the 'Cursor Mundi' (ab. 1320), were guilty of no tautology

¹ Pass. xxiii. ll. 117, 118, E.E.T.S., ed. Skeat, text C.

when they declared that they were come to the new-born Saviour, prepared to

‘Honour him wit *truthes tru.*’

In the following, from the prose treatises of Richard Rolle de Hampole (died 1349), ‘truth’ occurs where we now would use ‘faith.’

‘Sayne Paul sais that als lange als we ere in this body we ere pilgrymes fra owre Lorde. . . . we go by trouthe, noghte by syghte, that es we lyff in trouthe, noghte in bodily felynge.’¹

Burke, in his ‘Treatise on the Sublime and Beautiful,’ observes that trees generally manifest much more of the former quality than of the latter, being deficient in those features of delicacy and softness which he holds as essential to the true ideal of beauty, and remarks as conspicuous in flowers and women. ‘It is not the oak,’ he says, ‘the ash, or the elm, or any of the robust trees of the forest, which we consider as beautiful; they are awful and majestic, they inspire a sort of reverence.’ Though ‘the excellence of a strong, independent life, which is the exception among flowers, is the rule among trees,’² there are certain of these latter, however, of a smaller stature, and less harsh and rugged outlines, which partake more of the character of womanish softness and pliability than of masculine sternness and in-

¹ P. 34. E.E.T.S.

² Saturday Review, Oct. 2, 1869, p. 439, *Tree v. Flowers*.

flexibility. Such are the drooping willow, the feathery larch, the limber sallow, the clinging vine, the golden-chain laburnum, the soft-leaved lilac, and many others of those which bear fruit and flowers. These are suggestive of feminine beauty and bending grace. Their characteristics, for the most part, are weakness and buxomness, contrasted with the strength and rough rigidity of their forest brethren. The vine, as is well known, was regarded by the Latin poets as standing towards the supporting elm in the dependent relation of a wife wedded to a husband, and suggested to the Psalmist a similar comparison (Ps. cxxviii. 3). So Spenser speaks of 'the cedar proud and tall,' but 'the eugh obedient to the bender's will.'¹

Again, it has been said that 'no one can look at the Norfolk Island pine without being angry with it that so much beauty should be combined with so much effeminacy. Perhaps we blame *and punish* other weaknesses and unrobust idiosyncracies with the same degree of reason and justice as we should exercise in scolding the delicate *araucaria*

¹ Faery Queen, I. i. 8, 9. Compare the following, which I extract from Mr Jacox's 'Shakspere Diversions :—'Lady Percy has alone been characterised as one of those women that Shakspere has painted—timid, restless, affectionate, playful, submissive—"a lovely woodbine hanging on the mighty oak" (p. 336). Miss Broughton pictures one of her characters as 'standing by the tea-table, slim and *willowy*, ladling tea into the deep-bodied pot' (Nancy, vol. i. p. 64).

excelsa because it is not gifted with the obstinate temper of a Norway fir.'¹

And Mr Ruskin in a very similar passage observes that trees present the varying characteristics of 'fragility, or force, softness, and strength, in all degrees and aspects; unerring uprightness, as of temple pillars, or undivided wandering of feeble tendrils on the ground; mighty resistances of rigid arm and limb to the storm of ages, or wavings to and fro with faintest pulse of summer streamlet.'²

If then that superior growth of tree be (as we have shown above) notionally and nominally akin to the virtue of moral strength, straightness, and steadfastness, it is nothing strange if we shall find that the inferior growth bears an analogous relation to the ideas of moral weakness and instability, of effeminacy and frailty.

Now *vitis*, the Latin name for 'the gadding vine,' and *vitex*, the name of a species of willow, contain the same radical as the word *vitium*, faultiness, vice, the idea common to all three being that of bendingness, pliability, weakness, deflection, crookedness.³ In German, whatever be the point

¹ Quarterly Review, vol. xc. pp. 41, 42.

² Modern Painters, vol. v. Pt. VI. i.

³ The difference of quantity in *vitis* and *vitium* is no valid objection to this approximation, as is proved by another word on the same page of the dictionary, *vitellus*, evidently a diminutive of *vita*, the life, quick, *punctum saliens*, or yolk of the egg.

of contact (if any), *rank* is an evasion, shuffle, or artifice, *ranke* the shoot of a vine.

Vitis, according to Columella, is from *vieo* (to bind, twist, plait, tie), 'either because it needs to be tied to a prop in order that it may stand, or (and this is the correct view) because it is pliant and easily bent.'¹ Compare the Hebrew *sorek*, a vine, from *sârak*, to intertwine or plait. The vine, says Cicero, is naturally apt to fall, and sinks to the earth unless propped up. He notices also its habit of manifold and erratic creeping, which needs to be checked by the knife of the vine-dresser.²

Vitis, therefore, is literally the binding, twining plant, from the verbal stem *vit-*, 'bend,' seen in *vit-ex*, the bending, pliant tree, the willow; *vit-ilis*, easy to bend, made of osiers, 'wattled;' Greek (*v*)*it-éa* (ῥιτ-έα); Eng. 'withe,' 'withy;' A.-Sax. *wîdhig*, Dan. *vidie*, Ger. *weide*, O. H. Ger. *wîda*, Scand. *vidhir*, Goth. *vithan*.³ Also in Sanskrit *vîṭi*, a climbing-plant (*le betel*), *viṭa*, a bough (which word 'bough' itself means 'the bender'), Lith.

¹ 'Vitis est a vieo, alligo, vincio, quia, ut stet, pedamento indiget cui adalligetur: vel quia lenta est, et facile flectitur.' So the German *rebe*, a vine, is probably akin to the A.-Saxon *ræpan*, to bind.

² 'Vitis quæ natura caduca est, et nisi fulta sit, ad terram fertur, . . . quam serpentem multiplici lapsu et erratico, ferro amputans cœrcet ars agricolarum.'

³ See Pictet, *Orig. Indo-Europ.*, vol. i. pp. 223, 253; vol. ii. p. 166. Stokes, *Irish Glosses*, p. 47.

wytis, branch, osier, *wyti*, to plait; Sanskrit *vetasa*, the calamus rotang, and perhaps *vata*, a rope, Indian fig-tree, *vat*, to tie.¹

Vit itself seems to be a participial form from a root *vi*, to bend, plait, interweave, Sanskrit *vê*, to weave, seen in the Latin *vieo*, to bend, plait, weave; *vietus*, bent, shrunken, withered; *vi-men*, an osier; A.-Sax. *wefan*, to weave, *wæd* (woven) clothes, 'weeds'; Ger. *weifen* and *weben*, Goth. *weipan*, O. Fr. *guiper*, 'guipure' lace.

Vitium, a fault, containing the same stem, would originally mean something bent, crooked, or deflected from being straight and upright;² a bending or giving way of what should be firm and strong, as a wall, one's limbs. Cicero tells us that it was the proper term for a crookedness or deformity of the latter. *Vitium (appellant) quum partes corporis inter se dissident, ex quo pravitas membrorum, distortio, deformitas* (Tusc. 4, 13, 29).

When we Englishmen would express a high opinion of anything worthy to be relied on, we say 'as true as steel';¹ for we know that the well-

¹ From the same stem apparently comes Lat. *vitare*, to bend aside from, avoid. Compare 'eschew,' Fr. *eschever*, to turn askew (Dut. *scheef*), or bend away from. So *fugio*, Gk. *phérugô*, to flee, is identical with Sk. *bhug*, Goth. *biuga*, to bend, A.-Sax. *bugan*, to bow, bend, also to avoid, flee, O. Eng. *bowen*, e.g., 'Apology for Lollards,' Camden Soc. p. 62—'Forsothe Jhesu bowide him fro the company,' John v. 13 (Wycliffe); 'Se Hælend sóthlice beah fram dhære gegaderunge (*Ibid.* A.-Sax. version).

² Key, Philological Society Proceedings, vol. v. p. 94.

tempered metal, bend as it may, will never break, and so deceive us, when put to the trial; and a sword of such metal we call a 'trusty sword.' Our ancestors, however, the early Aryans, framed a finer comparison, as we have seen, when they conceived 'truth' as bearing a resemblance in some sort to the uncompromising rigidity of the forest tree, the patient, stout-hearted giant which never sways aside under any adverse influences, never stoops to the storm, but holds itself erect, unchanged, unshaken, in one generation of men as in another.

On the other hand, the weakness of a timid, time-serving spirit has found its type in the pliancy of plants of a feebler growth, which bow their heads without resistance to every passing breeze. Instances are 'the reed shaken by the wind' in the Gospel, the yielding bramble in the fable, the vine, whose branches are in some provincial dialects called 'Souple-Jacks.' Compare the following from Howell's 'Familiar Letters'—

¹ *E.g.* In Chaucer's 'Legend of Good Women,' where the poet is charged that he

'Maketh men to women lesse trist,
That ben as trewe as ever was any stele.'

The Prologue.

'This abbes trowed hir ful wele,
And wend that scho war treu als stele.'

Eng. Metrical Homilies of the 14th Century (ed. Small), p. 167.

'I am trew as steyllle alle men waytt.'

Towneley Mysteries, Pastores.

‘There being divers Bandyings and Factions at Court in his [Marquis Pawlet’s] Time, yet he was beloved by all Parties, and being asked how he stood so right in the Opinion of all, he answered, *By being a Willow and not an Oak*’¹—

meaning that he complied with all, and bent to circumstances. With this we may contrast the proverbial Latin expression for one made of more stubborn stuff and of more steadfast character, *Ortus a quercu, non a salice*, ‘He is sprung from the oak, and not from the willow;’ and may note the use made of a similar comparison by the poet Burns in the words wherewith he reproaches ‘Dame Life’ for her want of stability and constancy—

‘Oh ! flickering, feeble, and unsicker
I’ve found her still,
Aye wav’ring like the willow wicker,
’Tween good and ill.’

Poem on Life.

As we have seen that the stern virtue of ‘truth’ is akin to the sturdy ‘tree,’ so now we may perceive that the yielding pliancy of ‘vice,’ Fr. *vice*, Latin *vitium*, is own brother to *vitis*, the voluptuous, drooping vine, which, by reason of the frailty of its nature, cannot keep itself upright.² That the

¹ Howell, Familiar Letters, p. 293, Bk. I. sec. 6, Letter 54 (1644). Cf. Bailey, Life of Fuller, p. 318.

² The vine, regarded as a timber tree, and compared with all other trees of the forest, was used as a byword for worthlessness:—

‘The vine fruitless is of all trees most useless. . . . If barren, it is good for nothing; not so much as to make a pin to hang

transition of meaning from being weak, bent, or twisted, to being wicked, vicious, or wrong, is one of very frequent occurrence in all languages the annexed instances will sufficiently prove. The Romans used to speak of 'depraved legs' (*depravata crura*), 'a depravity of the feet or joints' (*pedum, articulorum, depravatio*), while we have now limited the word altogether to moral crookedness and deformity.

Similarly 'luxury,' which, in Shakspeare and his contemporaries, commonly bears the definite meaning of wantonness, lewdness, lechery (the Latin *luxuria* signifying the luxuriance and rankness of vegetation, as well as the uncurbed extravagance of riotous living), is the immediate derivative of *luxus*, excess, originally a 'luxation' or dislocation of a limb. The radical idea is swerving or turning aslant from the line of rectitude, *luxus* being the Greek *loxós*, slanting.¹

When Hamlet is still labouring under the ex-

a hat on. Oaks and cedars are good for building, poplars for pales, very bushes for hedging, doted wood for firing; but the fruitless vine is good for nothing.'

Adams, The Barren Tree.

'The practice and use of all operative arts is all in all; in divinity, the chief of all, which else is as the vine, excellent only in the sweet juice of it, otherwise fit not so much as for pin or peg.'

Ward, The Happiness of Practice. Cf. Ezek. xv.

¹ If *lúgos*, a withe, or willow-twig, a tree of the willow species, is akin to *loxós*, that *rapprochement* would fall in admirably with the subject of the present paper. Compare *lúgizō*, to bend or twist, Ger. *lügen*, to lie, and *vide* 'Lie' *infra*, p. 105.

citement of the supernatural disclosure that the royal bed of Denmark had become

‘A couch for *luxury* and damned incest,’

he exclaims—

‘*The time is out of joint* ; O cursed spite,

That ever I was born to set it right ! *Hamlet*, i. v.

Bishop Taylor, in his ‘Life of Christ,’ speaks of a ‘luxation of a point of piety.’

‘Wrong’ is primarily applicable to something crooked, twisted, or *wrung*, when it should be straight or *right* (*rectus*).

‘Crokyd or wronge, *curvus*, *tortus*, Crokyñ’, or makyñ’
wronge, *Curbo*.’ *Prompt. Parvulorum*.

Compare the following from Fuller :—

‘An act which the judicious behold, not as a *crooked* deed bowing them from their last, but as an *upright* one straightening them to their first and best, oath.’

Church History, vol. i. p. 304 (ed. 1842).

So ‘worse,’ ‘worst,’ Goth. *vairs*, seems to answer to the Latin *versus* (*per-versus*), turned aside, twisted, or declined, from an original rectitude, from *verto*, to turn.

Tort, a legal and Old English term for a wrong, denotes a tortuous or crooked course of action, being the French *tort*, Latin *tortus*, twisted, past participle of *torqueo*, to twist. Spenser speaks of some who were

‘Long opprest with *tort*,

And fast imprisoned in sieged fort.’

Faerie Queen, I. xii. 4.

'Twisted' and 'twisty' are provincial words for a perverse, cross, or wrong-headed person. Dutch *twistig*, quarrelsome, from *twist*, a quarrel (the original meaning, however, perhaps, being standing at *two* or at variance, not at one).

'Queer,' originally a cant term meaning bad, naught, is the Ger. *quer*, oblique, athwart, cross, Welsh *gŵyr*, crooked. Compare Dutch *dwars*, O. Norse *thverr*, A.-Sax. *thweor*, cross, crooked, bad. So the Dutch *verkeerd*, wrong, wicked, depraved, is from *verkeeren*, to turn aside; Eng. 'froward,' perverse, is 'fromward,' turned away, that will not listen, just as 'wayward' is 'awayward,' opposite to 'toward,' turned to one, tractable; ¹ Fr. *revêche*, harsh, intractable, cross, is the Portuguese *reverso*, It. *rivescio*, from *reversus*, turned away; and the Italian *ritroso*, stubborn, is from the Latin *retrorsus*, i.e., *retroversus*, turned away back (Diez).

To *slant* or *slent* in provincial and Old English is to deviate from truth, to lie, equivocate, jest. Thus Fuller speaks of one 'using sometimes *slenting*, seldome downright railing' (Holy State, p. 60, 1648, 4to).

An interesting illustration of this word is afforded by the deaf and dumb sign for truth and falsehood

¹ In the provincial dialects, a person of reluctant, stubborn, or contrary disposition is similarly described as *awk*, *awkert*, 'awkward,' or as *tharf*, *tharth*, 'thwart.'

respectively, the former being denoted by moving the finger straight forward from the lips, while to signify a lie the finger is moved to one side.

The word 'lie' itself, prov. Eng. *lig*, A.-Sax. *leogan*, Dut. *liegen*, Goth. *liugan*, Ger. *lügen*, has its fundamental meaning exhibited in the cognate Lettish word *leeks*, false, wrong, originally *crooked*, from *leekt*, to bend,¹ Esthon. *liig-paiatus*, crooked speech, falsehood, and all may no doubt be traced to the Sanskrit root *ling*, to bend, seen in Gk. *lugízô*, Lat. *ligare*, *ob-liqu-us*. Compare *Loxias*, in Greek, the oracular god of indirect and crooked (*lóxos*) utterances.

‘Insidious sly Report,
Sounding *oblique*, like *Loxian* oracles,
Tells double-tongued (and with the self-same voice !)
To some new gladness, new despair to some.’

Owen Meredith (Lord Lytton), Clytemnestra.

‘Kam,’ as in Shakspeare’s ‘This is clean kam’ (Cor. iii. 1), *i.e.*, altogether wrong (‘Rebours ob-likely, awry, quite contrary . . . *cleane kamme*’—Cotgrave) is the Irish *cam*, Welsh *cam*, crooked, wry, wrong.

A.-Sax. *woh*, a bend, twist, or turning, is also used for error, wrong, wickedness, depravity, and

¹ Wedgwood, *Origin of Language*, p. 148. It is instructive to compare with this the parallelism of ‘lie,’ to be recumbent, O. Eng. *to ligge*, A.-Sax. *licgan*, *liggan*, Dut. *liggen*, Ger. *liegen*, Goth. *ligan*, Ir. *luighim*, Gk. *légōmar*, *lechos*, a bed, Lat. *lectus*, Goth. *liuga*, marriage, all from a root form *lanđ*, *lađ*. Vide Pictet, *Orig. Indo-Europ.*, vol. ii. p. 270.

comes from the Sanskrit root *vank*, to be crooked, move tortuously.¹

O. Eng. 'wrench,' a trick or deception, A.-Sax. *wrence*, is a proceeding *wrenched* or wrung aside from the straightforward course (traceable probably to the Sanskrit root *vrij*, to bend).

'It [the world] ledes a man with *wrenkes* and wyles.'

Prick of Conscience, l. 1360 (about 1340 A.D.)

characteristic

(In Hebrew, *avâh*, to bend, twist, distort, also signifies to act perversely, to sin.) *Pâthal*, to twist, in one of its moods means to be crafty, deceitful, to act perversely, and its derivative *pethaltol* (Deut. xxxii. 5) is perverse, deceitful, 'twisty.'

Latin *scelus*, crime, wickedness, is akin to the Greek *skélos* or *skéllos*, crooked-legged, *skoliós*, crooked, and also unrighteous, wrong, *skalênós*, halting, limping.² Compare the North of England *skelled*, warped, twisted, crooked, *skelly*,³ to look awry; A.-Sax. *sceol-eged*, *scul-eaged*, squinting or *scowling*; O. Norse *skæla*, to twist awry; all cog-

¹ 'Wench' a young woman, a word once free from the contemptuous implication now attaching to it, is from the same root, being the A.-Sax. *wencle*, a maid, akin to *wencel*, a weakling; Prov. Eng. *winkle*, feeble; A.-Sax. *wincian*, to bend one's self, to 'wince,' from the Sanskrit *vank*, to go crooked, to bend. The primitive idea seems to have been that of a weak, pliant, and buxom being.

² Cockayne, Spoon, and Sparrow, p. 316.

³ Compare Cleveland *skell*, *skeel*, to tilt or turn obliquely (Atkinson); Cumberland *skelled*, distorted, awry, and *shawl*, to walk crookedly, O. Eng. *shayle*; all akin to Ger. *schel*, Dut. *scheel*,

nate with the Sanskrit *skhal*, to stumble, fall, err, go wrong, *skhalana*, a transgression.

'Slim,' with the provincial meaning of distorted, worthless, sly, crafty, is the Dutch *slim*, *slem*, transverse, oblique, distorted, bad, cunning; Bavarian *schlimm*, wry, Old Norse *slæmr*, weak, worthless. Wedgwood thinks that the original meaning of the word may be flagging, flaccid, then hanging down, sloping, leading to the idea of obliquity and depravity.

We have seen that *vitis*, the vine, as its name imports, is the twisting or bending plant, being cognate with the Anglo-Saxon *wixie*, our 'withy,' which latter seems sometimes to have denoted any tree of a crooked or twisted growth, for Stow in his 'Survey' speaks of 'the fetching in of a twisted tree, or *with*, as they termed it . . . into the king's house,' in the week before Easter. The same root has been traced in the word *vitium* in the sense of a crookedness or twist. It exists also, it is more than probable, in the Persian *bîd* and *bît* (? the vine), Hindostani *bed*, the willow, Persian *bîde*. A curious parallel to the relation between *vitis* and *vitium* is afforded by the kindred

crooked, O. N. *skæla*, to turn awry. So Cumberland *scafe*, a wild youth, a scamp, is connected with O. Norse *skeifr*, Dan. *skieve*, (1) to be askew or crooked, (2) to go wrong (Ferguson). *Slem*, in Cleveland, Dan., Swed., and Norse, Ger. *schlimm*, Dut. *slim*, bad, worthless, are akin to Swed. *slimm*, *slemmer*, crooked. Ir. *fiar*, (1) crooked, (2) wicked.

words in Persian. *Bed* not only means the willow or aspen, but also worthless, useless; *bada* is the willow, and also wickedness; while *bad* is naughty, wicked, 'bad.'¹

Another plant deriving its name from its twining and winding habit is the 'vetch,' It. *veccia*, Ger. *wicke*, Dan. *vikke*, Lat. *vicia*, *i.e.*, 'the binder' (compare 'wood-bine,' *i.e.*, 'wood-bind,' and 'bind-weed'), from the stem *vic*, to bind, seen in the Ger. *rickeln*, to bind around, or wrap; Dan. *vikle*; Lat. *vinca*, *pervinca*, 'periwinkle' ('the binder'); O. Eng. *pervinkle*; Dan. *væger*, a willow; *vegre*, a pliant rod, a withy; *reg*, pliant; our 'wicker;' Swed. *wika*, to plait, fold, yield, give place to, turn aside; and probably the provincial English word 'winkle,' meaning feeble. This stem *vic*, occurring in Indo-European words, has been traced up to the Sanskrit root *vinch*, and may be discerned in the Greek (*v*)*eîkein* (*ῥεῖκειν*), to yield; Lat. *vincere*, to cause to yield, to conquer; *vincire*, to bind; *vic-is*,

¹ Some instances of the employment of *bad* in Persian are *bad-nam*, a bad name, infamous; *bad-dil* (weak heart), cowardly, timid; *bad-pidar* (bad father), a step-father; *jāmāsī bad*, a torn or worn-out garment. The resemblance of the two words in Persian and English (far removed as are those languages) is certainly not a coincidence, but a real family likeness. Compare as other instances Pers. *band* = Eng. 'band,' Pers. *būd* = Eng. 'booth.'

At all events, if we repudiate the Persian *bad*, our English word will stand perfectly isolated. As an instance of the unhappy shifts that etymologists have been driven to, Mätzner deduces 'bad' from the A.-Sax. *bedding*, an effeminate person, one who keeps his *bed*. (Ed. Müller, *s.v.*)

a turn; ¹ O. H. Ger. *wichan*; O. Norse *vikja*, to turn, give place; Swed. *vika*; Dan. *vige*; Ger. *weichen*; A.-Sax. *wican*, to give way, yield, to become soft or weak. With these latter words are immediately connected Dan. *veg*, pliant; Swed. *wek*, yielding, soft, tender; Ger. *weich*; A.-Sax. *wac*, yielding to pressure, 'weak;' also 'wicked,' which is a collateral form of 'weak,' O. Eng. *wik*, *wicke*, and only in comparatively modern times distinguished from it as an independent word.²

'Wick,' originally signifying weak, yielding, pliant, opposed to that which is strong, steadfast, and durable, came afterwards to be used of any thing worthless, evil, or bad of its kind.

'It [hell] sal be fulle of brunstane and pyk,
And of other thyng þat es *wyk*.'

Prick of Conscience (ab. 1340) ll. 6693-4.

'Grete stormes wex with weders *wik*.'

MS. Harl. 4196.

¹ Cleasby is of opinion that the word 'week,' A.-Sax. *wica*, *weoce*, Icel. *vika*, was adopted from the Latin *vice*. Compare the Gothic in *wikon kunyis seinis* (Luke i. 8), said of Zacharias officiating in his *turn* or course. It might be conjectured that the root *vinch*, mentioned above, is a collateral form of the Sanskrit *vank*, to go tortuously, be crooked, bend, seen in the Latin *vacillare*, *vacuus*, *vacare*; A.-Sax. *wincian*, *wincel*, *wince*, *waeg*, *wog*, &c.

² Of kindred origin, and strikingly similar in their mutual relations, are the words following:—(1) Scot. *swack*, limber, pliant, weak; Ger. *schwach*; Dut. *swack*, easily bent, weak; Dan. Swed. *svag*, weak; prov. Eng. to *swag*, *swag*; O. Norse *sveigja*, to incline, bend, give way: cognate with (2), O. Norse *svigi*, a twig: and with (3), Dan. *svig*, O. Norse *svik*, Scot. *swick*, A.-Sax. *swic*, meaning fraud, deceit, treachery; A.-Sax. *swican*, to weaken, deceive; Cumberland *swyke*, a thin, weak animal, a worthless, deceitful person.

'For thilke grund that berith the wedis *wyk*
Berith eke thes holsom herbis.'

Chaucer, Troilus and Creseide, Bk. I., l. 947.

'Til god men sal he [Christ] be quem,
And to the *wik* ful grisli sem.'

Eng. Metrical Homilies of the 14th Cent.
(ed. Small), p. 20.

'Thou werm with thi wylys *wyk*.'

Coventry Mysteries, p. 29.

'Hire hadde lever a knif
Thurghout hire brest, then ben a woman *wikke*.'

Canterbury Tales, l. 5448.

'Sire, I did it in no *wikke* entente.'

Id. l. 15429.

'Hit semeth that no wyght
Wot ho is worthi for wele other for *wicke*,
Whether he is worthi to wele other to wickede pyne.'

Vision of P. Plowman (1393), Pass. XII.
l. 272 (Text C.), E.E.T.S.

'Noght swa wikked man, noght swa,
Bot als dust that wind the erthe tas fra.
And therefor, *wick* in dome noght rise,
Ne sinfulle in rede of right wise.
For Louerd of right wise wot the way
And gate of *wick* forworth sal ay.'

Ancient Version of Ps. i. 4-6, quoted in Weever's
Funeral Monuments (1631), p. 154.

In 'Havelok the Dane' we meet the phrases
'*wikke* clothes' and '*wicke* wede' (ll. 2458 and
2825) for what in another place is called 'feble
wede' (l. 323), *i.e.*, bad, poor, or mean clothing.

Compare the Icelandic *sunde klæde*, torn clothes, from *sund*, *synd'e*, injured, broken, 'sundered,' near akin to *synd*, a breach of law, guilt; Ger. *sünde*, our 'sin' (Wedgwood, *s.v.*)¹

'Wick' or 'wik,' as used in all these passages, corresponds to the provincial German *week* (soft, mean), *wiken*; Ger. *weichen* (*e.g.*, Luther's version of 1 Sam. xii. 20; Prov. v. 7); A.-Sax. *wican*, to be soft, yielding, or 'weak' (A.-Sax. *wæc*, *wac*, Ger. *weich*).²

In 'wicked,' therefore, we have an instance of a great moral truth being implicit and wrapped up in a word, and not so much, perhaps, as suspected till that word be unfolded and laid bare to its very central meaning. The 'wick' or 'wicked' man is in name as well as in nature, etymologically as well as essentially, the 'weak' man, the man who, instead of resisting temptations, has *yielded* to them, who has been vanquished (*vic-tus*) in the spiritual combat, and instead of bridling his evil passions, follows and is led by them, confessing that they are too strong for him. Overcoming and conquering, it will be remembered, is in Scripture the usual figure for exercising continence and

¹ In Cleasby's Icelandic Dictionary, however, *synd* 'sin,' is connected with *syn*, A.-Sax. *syn*, a negation or denial, as if an apostasy.

² Dr Morris compares 'nasty,' O. Eng. *nasky*, which comes from *hnesc*, soft.

self-restraint, and withstanding the natural impulses to evil.¹

For in the words of one of the sacred books of Buddha, 'he who lives looking for pleasures only, his senses uncontrolled, idle, and *weak*,—Mâra (the tempter) will certainly overcome him, *as the wind throws down a weak tree*.'² He will have no more pith³ or strength of character to stand against the storm of temptation when it comes, than has the

¹ Cf. 'Vinciam dicebant continentem' (Festus). Ger. *weichling*, a voluptuary or effeminate person, one who cannot govern his passions. A 'passionate' man, it has been truly observed, 'is suffering not doing, suffering his anger, or what other evil temper it may be, to lord over him without control. Let no one then think of "passion" as a sign of strength. As reasonably might one assume that it was a proof of a man being a strong man that he was often well beaten; such a fact would be evidence that a strong man was putting forth his strength on him, but of anything rather than that he himself was strong. The same sense of passion and feebleness going together, of the first being born of the second, lies, as I may remark by the way, in the twofold use of the Latin word "impotens," which, meaning first weak, means then violent, and then often weak and violent together' (Trench, Study of Words, Lect. III.)

'Strong passions mean weak will.'

Coventry Patmore.

'The union of the highest conscience and the highest sympathy,' says Mrs Jamieson, 'fulfils my notion of virtue. Strength is essential to it; weakness incompatible with it.

'We too often make the vulgar mistake that undisciplined or overgrown passions are a sign of strength; they are the signs of immaturity, of "enormous childhood."' In this respect it seemed to her that the Indians of a tribe of Chippawas were 'less wicked' than the depraved 'barbarians of civilisation' to be met with in great towns.

Commonplace-Book, pp. 8 and 242.

'Virtue,' Lat. *virtus*, properly denoting manliness or strength of character, is near akin to *vir*, a hero; *vireo*, to be strong.

² Vide Clodd, Childhood of Religions.

³ Compare Burns—

'Come, firm Resolve, take thou the van,
Thou stalk o' carl-hemp in man!'

To Dr Blacklock, Globe ed. p. 103.

woodbine or acacia that is driven to and fro in the autumnal blast.

Thus as *vitis*, the winding plant, the vine, and Dan. *vidie*, the willow, Eng. 'withy,' are related to *vitium*, meaning first a bend, weakness, or faultiness in the limbs, a deformity, and then a moral fault, a 'vice;' so are the 'vetch,' Ger. *wicke*, the twining plant, and our 'wicker,' akin to the Danish *veg*, pliant; Swed. *wek*, yielding, soft; Fin. *wika*, a bodily defect, also a moral fault, 'weakness,' 'wickedness.'

As a result of this relationship between *vitis* and *vitium*, it might be demonstrated that 'vice' the mechanical instrument, and 'vice' the ethical term expressive of moral turpitude, are words not merely superficially alike, but radically and fundamentally connected. The latter is obviously the French *vice*, Lat. *vitium*; the former, which was originally and properly applicable only to the screw of the implement, is the French *vis*, a screw, so called from its resemblance to the tendril of a vine, *vitis*. Compare the Italian *vite*, a vine, also any kind of winding screw or vice; Fr. *vrille* (for *verille*), a gimlet, also the screwlike tendril of a vine (It. *verrina*, a gimlet, both, perhaps, from the Latin *veru*); Gk. *lúgos*, a willow-twíg, also a screw-press, a screw.

It follows that when Hood approximated the

two terms in one of his comic poems for the sake of a pun—

‘As harden’d in *vice* as the *vice* of a smith,’—

he was really bringing together words which, however long separated and widely divergent in point of meaning, still contained the same stem *vit*, and the same latent signification of being bent, curved, or deflected.

CHAPTER V.

THE WORDS 'DUPE'—'DOTTEREL'—'DUNCE'—
'COWARD'—'POLTROON,' ETC.

IN most languages the type of a fool or simpleton has been sought amongst the race of what Sophocles calls 'light-minded birds.'¹ Everybody has observed the solemn stupidity of the owl, the air of profoundest wisdom and imperturbable gravity with which it blinks its unspeculative eyes—the absurd pomposity of the strutting turkey-cock as he ruffles to the full extent of his feathers, and inflates his *gorge* with that lofty air of self-importance which first suggested the word 'gorgeous.' Who has not felt irritated at the utter insensibility to danger that the hen exhibits till it is just upon her, and the altogether disproportionate amount of panic and commotion with which she then shrieks away from before it—at the aggressive hiss with which the braggadocio

¹ Κουφονόων φύλον ὀρνίθων (Antig. 342, Wunder). 'He was far from one of the volatile or *bird-witted*,' says Dr Jebb in his 'Life of Nich. Ferrar,' p. 272.

goose strains out her neck after a retreating foe, and proclaims her imbecility? Who has not smiled at the swelling vanity and ostentation wherewith the peacock mantles and distends his splendid train,¹

‘With all his feathers puffed for pride;’

and who, as he observed them, has not been reminded of their counterparts for silliness and stupidity that he has sometimes met amongst the unfeathered bipeds?²

If a person does anything particularly foolish, we

¹ Compare the Portuguese *pavonear-se*, ‘to play the fop or beau, to strut and show one’s self about as the peacock does his feathers’ (Vieyra).

² ‘That unfeathered two-legged thing, a son.’

Dryden, Absalom and Achitophel.

In the following curious passage from Thomas Adams’ sermon entitled ‘Lycanthropy’ we have different sorts of men likened to fowls:—‘There is the peacock, the proud man; stretching out his painted and gaudy wings. The desperate cock, the contentious; that fights without any quarrel. The house-bird, the sparrow; the emblem of an incontinent and hot adulterer. The lapwing, the hypocrite; that cries, “Here it is, here it is;” here is holiness when he builds his nest on the ground, is earthly-minded, and runs away with the shell on his head; as if he were perfect when he is his once pipient. There is the owl, the night-bird, the Jesuited seminary; that skulks all day in a hollow tree, in some Popish vault, and at even hoots and flutters abroad, and shrieks downfall and ruin to king, church, and commonwealth. There is the bat, the neuter; that hath both wings and teeth, and is both a bird and a beast; of any religion, of no religion. There is the cormorant, the corn-vorant, the mire-drumble, the covetous; that are ever rooting and rotting their hearts in the mire of this world. There is also the vulture, that follows armies to prey upon dead corpses; the usurer, that waits on prodigals to devour their decaying fortunes. Some men have in them the pernicious nature of all these foul fowls.’

say he is a 'goose;' if he is awkward, stupid, inexperienced, and generally 'callow,' we say that he is a gawk, an owl, an oaf, a booby, a pigeon, a daw, a gull, a dotterel. Now 'gawk' is the A.-Sax. *geac*, (1) a cuckoo, (2) a beardless boy, a simpleton.

Skeg, a name which the Northampton folk have for a fool or stupid fellow, has the same meaning. It is only a mutilated form of *suck-egg*, which is also applied to the cuckoo. (*Vide* Sternberg, *s.v.*)

'Oaf,'¹ formerly spelt *auf*, *ouphe* (Shakspeare), *auph* (Dryden),² *aulf* (Drayton), is probably identical with *auf* (an owl), O. H. Ger. *ûfo*, (Lett.) *uhpis*, (A.-Sax.) *ûf hûf*, (Pers.) *kûf*.³

Compare the Italian *gofo*, *gufo*, *guffo*, 'an owle; also a simple foole or grosse-pated gull, a ninnie patch' (Florio). Fr. *goffe*, dull, sottish; Cumberland *goff*, *guff*, a simpleton; O. Eng. 'gofish,'

'Beware of gofisshe peoples spech.'

Chaucer, Troilus and Creseide, III. 1. 585.

'Booby' was once the name of some species of bird noted for its stupidity. Thus we read in the 'Travels of Sir Tho. Herbert' (1665)—

¹ The word is complicated by its resemblance to the prov. Eng. *olf*, *olph*, or *alp* (a bull-finch). — *Systema Agriculturæ*, 1687. 'Alpe, a bryde' (*i.e.*, a bird). — *Prompt. Parv.* It also occurs in Chaucer. Wedgwood connects 'oaf' with 'elf.'

² 'You Auph you, do you not perceive it is the Italian seignior?' *Limberham*, i. 1, Plays, vol. iv. p. 302 (1763).

³ Pictet, *Orig. Indo-Europ.*, vol. i. p. 471.

‘At which time some *Booby*s pearcht upon the Yard Arm of our Ship, and suffered our men to take them, an Animal so very simple as becomes a Proverb’ (p. 11).¹

The dodo also, it would seem, was given its name, probably by the Dutch, on account of its well-known obtusity. Cf. Frisian *dod* (a simpleton), (Dut.) *dut*, (Scot.) *dutt*, to doze, (Fr.) *dodu*, ‘doddypoll,’ a blockhead. ‘The Dodo, a Bird the Dutch call *Walgh-vegel* or *Dod-eersen*’ (Herbert, p. 402).

Of similar origin is ‘dotterel,’ a bird proverbial for its *doting* stupidity. It was supposed to be so intent in imitating the motions of the fowler that it allowed itself to be taken without an effort to escape.

‘*Dotterels*, so named (says Camden) because of their dotish foolishnesse, which being a kinde of birds as it were of an apish kinde, ready to imitate what they see done, are caught by candle-light according to fowlers gesture: if he put forth an arme, they also stretch out a wing: sets he forward his legge, or holdeth up his head, they likewise doe theirs: in briefe, what ever the fowler doth, the same also doth this foolish bird untill it bee hidden within the net.’

Britain (Trans. Holland, 1637), p. 543.

¹ From a like insensibility to danger, another bird is commonly known as the ‘foolish guillemot,’ or the *lum*; Scot. *lungie*. *Loon* (dolt or booby, ‘He called the tailor lown,’ Othello, ii. 3) was an old Eng. name for the great crested grebe (*Podiceps cristatus*), and is probably a corruption of the name *lumme*, which, also found in the form *loom*, *loon*, is in some places given to the diver (*colymbus*), Dan. *lom*, Fin. *leomme*, *lem*. Cf. Dut. *loen*, Ger. *lümme*, a booby or clown. The name is said to have been applied to the Colymbidæ on account of their *lame* and awkward gait in walking.

'This is a mirthmaking bird, so ridiculously mimical that he is easily caught (or rather catcheth himself) by his over active imitation.'

Fuller, Worthies (1662), p. 149.

'For as you creep, or cower, or lie or stoop, or go,
So marking you with care the apish bird doth do,
And acting everything, doth never mark the net,
Till he be in the snare, which men for him have set.'

Drayton, Polyolbion, Song 25.¹

In Latin it is called *morinellus*, from *morio*, *môrus* (a fool). 'To dor the dotterel' is an old phrase meaning to hoax, cheat, or make a fool of. And so 'dotterel' came to be used for a greenhorn, a simpleton, a dupe, as, for instance, in the old play quoted by Nares—

E. Our dotterel then is caught.

B. He is, and just

As dotterels used to be : the lady first

Advanc'd toward him, stretch'd forth her wing, and he
Met her with all expressions. *Old Couple*, x. 483.

'Gull,'² denotes any young unfledged bird while covered with *yellow* down ('golden guls,' Sylvester; Shakspeare's 'golden couplets' of the dove), being near akin to the Swedish *gul* (yellow), (It.) *giallo*, (Fr.) *jaune*, i.e., *jalne*, (O. H. Ger.) *gelo*, 'yellow,' and Eng. 'gold.' So the French *bejaune*, i.e., *bec-*

¹ Quoted in Tooke's 'Diversions of Purley,' p. 464, ed. 1840.

² As an inexperienced person that cannot shift for himself is called a *gull*, i.e., callow, so a knowing, wide-awake person in slang terminology is said to be 'fly,' 'pretty fly.' This is the Old English 'flygge,' fledged, mature, able to fly; prov. Eng. *fligged*, from A.-Sax. *fliggan* (to fly). 'Flygge, as bryddys, *Maturus, volatilis*' (Prompt. Parv., c. 1440).

jaune (yellow-beak), 1, a young bird; 2, 'a novice, ninny, dolt, noddy' (Cotgrave). Cf. our 'green-horn.' Fr. *niais* (a nestling, from *nidus*), 'a noddy, cockney, dotterell, peagoose; a simple, witless, and inexperienced gull' (Cotgrave).

Cf. 'pigeon' (a soft, gullible fellow, a dupe), the Italian *pigione*, *pippione* (from *pipire*, to chirp), (1) a pigeon, (2) a credulous gull; *pippionare*, to gull or dupe a person; *dindon*, in the Parisian argot, a fool; *dindonner*, to dupe. 'Daw,' 'woodcock,' and 'widgeon' were also proverbial expressions for simplicity and foolishness, *e.g.*—

'In these nice sharp quilllets of the law,
Good faith, I am no wiser than a daw.'

Shakspeare, 1st Pt. Henry VI. ii. 4.

'O this woodcock! what an ass it is!'

Taming of Shrew, i. 2.

'The witless woodcock.'

Drayton.

'Woodcocke beware thine eye.'

Percy Folio, i. 44.

(Fr.) *beccasse*, a woodcock, '*beccassé*, gulled, abused (*i.e.*, deceived), woodcockised' (Cotgrave).

'Oh Chrysostome thou deservest to be stak'd . . . for being such a goose, *widgeon*, and *niddecock* to dye for love.'

Gayton's Festivous Notes.¹

¹ Cf. (Scot.) 'sookin' turkey,' a simpleton (Jamieson). (Fr.) *dindon* and *linotte*, a blockhead, (Fr.) *butor*, *butorde*, (1) a bittern, (2) a stupid lout. (Sp.) *loco*, stupid, (It.) *locco*, a fool; *alocco*, (1) an owl, (2) a simple gull (Florio), from Latin *ulucus*, an owl; (Sp.) *paparo*, a simpleton, (It.) *papero*, a gosling; (Gk.) *κέφαλος*,

The foregoing remarks have been made in order to show that the comparison of a simple person easily deceived to some one or other of the ornithological species was customary and general. We now come, at length, to the word 'dupe.' The French verb *duper* (to deceive) does not occur in Cotgrave's 'French Dictionary' (1660), but we find in it '*dupe, duppe*,¹ a whoop, or hooper, a bird that hath on her head a great crest or tuft of feathers, and loves ordure so well, that she ever nestles in it.' It is another form of '*hupe, huppe*, the whoope or dunghill cock,' which was supposed to derive its name from the crest or tuft of feathers, (*hupe*), which is its most conspicuous feature. It really corresponds to the Latin *upupa* (the hoopoe), (Gk.) *ēpops* (ἐπῶψ), (Copt.) *kukupha*, (Pers.) *bubu*, (Syr.) *kikupha*, (Heb.) *dûkîphath*.²

(1) a seabird, (2) a featherbrained simpleton, a booby, noddy (L. and Scott); (Gael.) *dreollan*, (1) a wren, (2) a silly person, a ninny. The Arabs have a proverb 'Stupid as an ostrich.' When we use 'buzzard,' however, as an emblem of obtuseness, the reference is not to the hawk so called, but to a *buzzing* beetle of the same name. Cf. the French proverb, 'Estourdi comme un haneton' (Cotgrave), (As dull or heedless as a cockchafer). So prov. Eng. *dumbledore*, a cockchafer, also a stupid fellow.

¹ It. *upupa*, Prov. *upa*, Berry patois *dube*. For the prefixed *d* compare 'daffodil,' O. Eng. *affodilly*, *affodyle* (Prompt. Parv.) (Lat. Gk.) *asphodelus*; 'dappled' = (Fr.) *pommelé*, as it were streaked like an apple, cf. the Icelandic *apal-grár*, apple-grey (and yet in that language *depill* is a spot).

² All these words, as well as our 'hoopoe' are evidently intended to imitate the cry of the bird, which 'utters at times (Mr Yarrell tells us) a sound closely resembling the word *hoop, hoop, hoop*' (Penny Cycl. vol. xxvi. p. 34). In Ozell's translation of Rabelais it is

(Heb.) *dûkîphath* (the hoopoe) according to some is compounded of *dûk* and *phath*, literally 'the dung-cock.' At all events the bird was considered notoriously unclean in its feeding and way of living generally. Thus Pliny says—

'The Houpe or Vpupa . . . is a nasty and filthy bird otherwise, both in the manner of feeding and also in nestling : but a goodly faire crest or comb it hath, that will easily fold and be plaited : for one while she will draw it in, another while set it stiffe upright along the head.'

Holland's Trans., vol. i. p. 287 (1634).

Compare these old French verses—

'Dedans un creux avec fange et ordure
La Huppe fait ses œufs et sa maison.'¹

'*La Hupe*. Manger ne veux sinon ordure,
Car en punaisie ie me tiens,
Si ie suis de belle figure,
Beauté sans bonté ne vaut rien.'²

That a bird of so fine an appearance should live in so squalid an abode, and on such foul fare, was the reason, no doubt, why it passed into a byword for simplicity and gullibility. For

called *whoop*. The Arabic name for it *hud-hud*, the French *put-put* and prov. German *wut-wut* have a like onomatopoeitic origin. The Greeks thought they recognised in its cry the transformed Tereus exclaiming *ποῦ, ποῦ* (where, where). Cf. Farrar, Chapters on Language, p. 29.

¹ Portraits d'Oyseaux, quoted in 'Penny Cycl.' vol. xxvi. p. 35.

² From 'Le Grand Calendrier et Compost des Bergers' (1633), a very curious old French almanack, of which Nisard gives an account in his 'Histoire des Livres Populaires,' vol. i. p. 84 *seq.*

while the French have a proverb, '*Salé comme une huppe*,' there lies in the background a remembrance that it is *un oiseau huppé*, i.e., crested, high-crowned, and along with this perhaps an ironical innuendo that it is noble, distinguished, intelligent.¹ For *huppé* also has this meaning, 'proud, lofty, stately, that bears himself high, that thinks well of himselfe' (Cotgrave). Now it was most probably this pretentious air of the hoopoe² with its lofty crest, which certainly does give it an air of grotesque importance, contrasted with its reputedly low and filthy habits, that caused it to be selected as the type of a humbug, a stupid pretender, who claims to be considered fine and clever when he is really quite the contrary, a simple person easily deceived, or in one word—a dupe. This metaphorical use of the word is not, as Wedgwood remarks, without its parallels in other languages, for in Polish *dudek*, a hoopoe, is also a simpleton, a fool; in Italian *bubbola* is a hoopoe, *bubolare*, to cheat, or (to use the old cant term) 'to bubble' one. Thus it appears that to gull, to

¹ E.g. '*Les plus huppés y sont pris*,' a French proverb quoted by M. Littré in his great dictionary, s.v. (The most skilful are deceived).

'*Bien huppé qui pourra m'attraper sur ce point.*'

Molière, École des Femmes, i. 1.

² 'In spite of the martial appearance of its crest, it is said to be excessively timid, and to fly from an encounter with the smallest bird that opposes it.' *Johns, British Birds in their Haunts*, p. 311.

pigeon, to bubble, or to dupe a person means literally to delude and ensnare him like a simple bird. 'To cajole' is of a like signification. It is the French *cajoler* (also *enjôler*), to encage, or entice into a *cage*, being from the Old French *jaiole*, (Sp.) *gayola*, (It.) *gabbuola*, (Lat.) *caveola*, *cavea*, (a cage).

I may add as a supplement to the previous remarks the following curious legend about the hoopoes, which traces back their traditional folly to an ancient date. Mr Curzon, from whose very interesting 'Visits to Monasteries in the Levant' I quote it, heard it from the lips of a Mussulman cobbler. One day, when the great King Solomon was on a journey, he was sorely distressed by the heat of the sun. Observing a flock of hoopoes flying past, he begged them to form a shelter between him and the fiery orb. The king of the hoopoes immediately gathered his whole nation together, and caused them to fly in a cloud above his head. King Solomon, grateful for this service, offered to bestow on his feathered friends whatever reward they might ask. After a day's consultation, the king of the hoopoes came with his request.

'Then Solomon said, "Hast thou considered well what it is that thou desirest?" And *the hoopoe* said, "I have considered well, and we desire to have golden crowns upon our heads." So Solomon replied, "Crowns of gold shall ye have: but, behold, thou art a foolish bird; and when the evil days shall come upon thee, and thou seest the folly of thy heart, return

here to me, and I will give thee help." So the king of the hoopoes left the presence of King Solomon, with a golden crown upon his head. And all the hoopoes had golden crowns; and they were exceeding proud and haughty. Moreover, they went down by the lakes and the pools, and walked by the margin of the water, that they might admire themselves as it were in a glass. And the queen of the hoopoes gave herself airs, and sat upon a twig; and she refused to speak to the merops her cousin, and the other birds who had been her friends, because they were but vulgar birds, and she wore a crown of gold upon her head.

'Now there was a certain fowler who set traps for birds; and he put a piece of a broken mirror into his trap, and a hoopoe that went in to admire itself was caught. And the fowler looked at it, and saw the shining crown upon its head; so he wrung off its head, and took the crown to Issachar, the son of Jacob, the worker in metal, and he asked him what it was. So Issachar, the son of Jacob, said, "It is a crown of brass." And he gave the fowler a quarter of a shekel for it, and desired him, if he found any more, to bring them to him, and to tell no man thereof. So the fowler caught some more hoopoes, and sold their crowns to Issachar, the son of Jacob; until one day he met another man who was a jeweller, and he showed him several of the hoopoes' crowns. Whereupon the jeweller told him that they were of pure gold; and he gave the fowler a talent of gold for four of them.

'Now when the value of these crowns was known, the fame of them got abroad, and in all the land of Israel was heard the twang of bows and the whirling of slings; bird-lime was made in every town; and the price of traps rose in the market, so that the fortunes of the trap-makers increased. Not a hoopoe could show its head but it was slain or taken captive, and the days of the hoopoes were numbered. Then their minds were filled with sorrow and dismay, and before long few were left to bewail their cruel destiny. At last, flying by stealth through the most unfrequented places, the unhappy king of the hoopoes went to the court of King Solomon, and stood again before the steps of the golden throne, and with tears and groans related the misfortunes which had happened to his race.

‘So King Solomon looked kindly upon the king of the hoopoes, and said unto him, “Behold, did I not warn thee of thy folly in desiring to have crowns of gold? Vanity and pride have been thy ruin. But now, that a memorial may remain of the service which thou didst render unto me, your crowns of gold shall be changed into crowns of feathers, that ye may walk unharmed upon the earth.” Now when the fowlers saw that the hoopoes no longer wore crowns of gold upon their heads, they ceased from the persecution of their race; and from that time forth the family of the hoopoes have flourished and increased, and have continued in peace even to the present day’ (p. 152).¹

Their namesakes, the ‘dupes,’ likewise continue a numerous family unto this day. That they flourish and walk unharmed upon the earth because they are merely feather-headed, unfortunately cannot be asserted with equal truth. So long as they can afford a golden spoil they are sure to be marked down, entrapped, and plucked by Mr Affable Hawk, his relation Sir Mulberry, and other professional fowlers. Dupes with crowns of gold have indeed much to contend with. They, too, however, lose their attractiveness, and cease to be persecuted when relieved of their perilous possessions.

When the ‘dotterel’ was adduced above as an instance of a bird proverbial for its foolishness, it was implied that it derived its name from its *doting* obtuseness. This was Camden’s opinion,

¹ One name for the bird in Persian is *murghi Sulaymán*, ‘Solomon’s bird.’

and has been adopted by Mr Wedgwood. There is some reason to believe, however, that the term 'dotterel' was originally applicable to a person conspicuously foolish and silly, and only in a secondary sense to the bird of a similar character.¹

It was borrowed apparently from the Italian, where *dottorello* is 'a silly clarke, a sir John lacke Latine' (Florio), and this is a contemptuous diminutive of *dottore*, a doctor, a learned man. Compare *dottoruzzo*, 'a sillie or dunzicall Doctor' (Florio).

That there is no greater fool than the learned fool, and that the bookish pedant in the affairs of practical life is no better than a solemn idiot, has often been remarked; and that opinion has found utterance in the word 'dotterel,' a doctorling.

'A fool unless he knows Latin is never a great fool,' is the witness of a Spanish proverb.²

We are reminded here how the name of 'the Subtle Doctor,' which was once suggestive of nothing but intellectual acuteness and philosophic discrimination, has in later times become a by-word for crass ignorance and stupidity; how Duns

¹ So early as 1440 the 'Promptorium Parvulorum' has the word with both meanings, a 'byrde,' and also the same as 'dotarde.'

² Cf. Trench, *Proverbs and their Lessons*, Lect. IV.; Warton, *Parochial Fragments*, p. 69; Overbury, *Characteristics* (Lib. Old Authors), p. 269; H. Tooke, *Diversions of Purley*, p. li. (ed. Taylor).

Scotus, the glory of the Franciscan order, the oracle of the Realists, now lives only in the mouths of men as the opprobrious epithet 'dunce.'

The reaction that took place at the time of the Reformation against the elaborate quibbling and hair-splitting of mediæval theology aroused a feeling of scornful impatience against the Schoolmen, and chiefly against him who was their most conspicuous representative.

Accordingly, when Dr Layton, with others, was sent down to the University of Oxford in the reign of Henry VIII. to introduce sundry improvements into that seat of learning, we find him reporting to Cromwell as one result of his visitation—

'We have sett Dunce in Bocardo, and have utterly banisshede hym Oxforde for ever, with all his blinde glosses, and is now made a comon servant to evere man, faste nailede up upon postes in all comon howses of easment: *id quod oculis meis vidi*. And the seconde tyme we came to New Colege, affter we hade declaredde your injunctions, we fownde all the gret quadrant court full of the leiffes of Dunce, the wynde blowyng them into evere corner.'¹

Dr Colet, the famous Dean of St Paul's, held him and his followers in no higher estimation.

'The Scotists, to whom of all men the vulgar attribute peculiar acumen, he used to say appeared to him slow and

¹ Letters relating to the Suppression of Monasteries (Camden Society), p. 71.

dull, and anything but clever; for to argue about the expressions and words of others, to object first to this and then to that, and to divide everything into a thousand niceties, was the part only of barren and poor talents.’¹

Richard Stanihurst remarks that in his time Duns had become so trivial and common a term in schools, that ‘whoso surpasseth others either in cavilling, sophistry, or subtle philosophy, is forthwith nicknamed a Duns.’²

‘*Scotista*, a follower of Scotus, as we say a Dunce.’

Florio (1611).

The allusion, doubtless, is the same in a phrase given by Cotgrave (s.v. *Joannes*)—

‘*C’est un Joannes*, He is a Pedant, or poor Schoolmaster.’

A phrase of similar import in the English of a former day was ‘a sir John.’ Thus Latimer, in the dedication of one of his sermons, speaks of ‘a Sir John who had better skill in playing at tables, or in keeping a garden, than in God’s word.’

‘Come nere thou preest,’ said the host, in the Prologue to ‘Nonnes Preestes Tale’—

‘Come hither, thou *Sire John*,

Telle us swiche thing as may our hertes glade.’

‘I praye thee,’ demands Palinode of his fellow in the ‘Shepheards Calender’—

¹ Erasmus, Pilgrimage to St Mary of Walsingham, &c. (ed. J. G. Nichols), p. 143.

² Description of Ireland, p. 2.

‘Lette me thy tale borrowe
 For our *Sir John* to say to-morrowe
 At the Kerke, when it is holliday ;
 For well he meanes, but little can say.’

Maye.

E. K. remarks in his note that this is spoken
 ‘to taunte unlearned Priestes.’

‘Blind and ignorant consciences . . . love to live under
 blind *Sir Johns*, seek dark corners, say they are not book-
 learned.’

Sam. Ward, Balm from Gilead.

This term ‘Sir’ was once applied generally to every parish priest, especially to one who had graduated at one of the universities, and translates the Latin title of *dominus* given to those who had obtained the degree of Bachelor of Arts—*e.g.*, Sir Hugh Evans, the curate in Shakspeare. Sir Brown or Sir Smith may still be heard used in this sense in the University of Dublin, and Síra Fritzner in Iceland. Compare the Scotch *dominie*, a contemptuous name for a minister or pedagogue. Italian *don*, ‘a word abridged of *Donno*, it was a title wont to be given to country priests or Munkes’ (Florio). In early English this latter word took the form of *dan*, and thus it comes to pass that we read in Chaucer of dan Piers, dan Arcite, dan John, and even of dan Salomon, dan Caton.

It is curious to find the same term turning up in the far North with something of the sense of ‘dunce’ attached to it. For in Icelandic *dóni* is the name by which the students of the old colleges

call outsiders, as opposed to collegians, like the *Philister* of German universities.¹ This use of the word 'don,' *dominus*, is evidently ironical, somewhat like that of the name 'literates' among ourselves. Thus, by a whimsical fate, the same identical word which denotes for us the incarnation of collegiate discipline and the pedantry of the 'gown,' denotes to the Icelfander the despised ignoramus of the 'town.'

'COWARD.'—With but slight difference of form this word is to be found in more than one language of modern Europe, and in each the difference of forms seem to have arisen from an attempt to trace a connection and educe a meaning which did not really belong to it. For instance, the French *couard*, O. French *coard*, was regarded as cognate with the O. Spanish and Provençal *coa* (Fr. *queue*) a tail, as if the original signification was a tailer, one who flies to the rear or tail of the army. Thus Cotgrave translates the phrase,

¹ In the very valuable 'Icelandic Dictionary' by Cleasby and Vigfusson, *dóni* is identified with a (supposed) early Eng. word *done*, and there is adduced in confirmation these lines from the 'Boke of Curtesy' (c. 1500)—

'In thi dysch sette not thi sponc,
Nother on the brynke, as unlernyd done.'

These latter words are interpreted as an *illiterate clown* ! The true meaning of course is 'do not as the unlearned *do*,' *done* or *doen* being the old plural of *do*. There is no evidence of such a word as *done* for a clown having ever existed in English, and the sentence corresponds to this of Wiclif's—'Thei snokiden not fro hous to hous, and beggiden mete, as freris doon.'

'*faire la queue*,' 'to play the coward, come or drag behind, march in the rere.'

The Italian *codardo* in like manner was brought into connection with the verbs '*codare*, to tail, *codiare*, to follow one at the taile' (*coda*) (Florio).

The Portuguese form is *cobarde*, also *covarde* (= *coward*), which seems to have resulted from an imagined relationship with *cova*, It. *covo*, al-*cova*, Sp. *alcoba*, Arab. *al-qobbah* (the recess of a room, 'alcove'). A coward was so called, says Vieyra, 'from *cova*, a cave, because he hides himself.' Identically the same account is given of the Spanish *cobarde* in Stevens' Dict. (1706), *s.v.*

According to this explanation, when Benhadad, after being defeated at Aphek, 'fled, and came into the city into an inner chamber' (Heb. a chamber within a chamber, 1 Kings xx. 30), he might with strict etymological accuracy be described as *cobarde*, a coward; Zedekiah likewise, if ever he fulfilled Micaiah's prediction in the day of invasion by betaking himself 'into an inner chamber to hide himself' (1 Kings xxii. 25).¹ As to our

¹ Compare Macbeth's address to the ghost of Banquo—

'Be alive again,
And dare me to the desert with thy sword;
If trembling I *inhabit* then, protest me
The baby of a girl.'

Act iii. sc. 4.

I.e., if I skulk within the house when challenged to the combat, call me a coward.

English word, some persons, I would venture to assert, have looked upon the coward as one who has ignominiously *covered* beneath the onslaught of an enemy, comparing the Italian *covone*, 'a squatting or cowering fellow,' 'from *covare*, to squat or cower' (Florio); just as the 'craven' was supposed to be one who acknowledged himself beaten, and *craved* for mercy. Both derivations, however, are equally incorrect. Another origin, more improbable still, was once pretty generally accepted, and the form of the word was twisted so as to correspond. The coward, it was thought, must surely be a *cow-heart*, one who has no more spirit or courage than the meek and mild-eyed favourite of the dairy-maid. 'Cowheart,' indeed, is still the word used in Dorsetshire, and 'cow-hearted' occurs in Ludolph's *Ethiopia*, p. 83 (1682). Compare also '*corto de coracon*, cow-hearted,' (Stevens' *Sp. Dict.*, 1706). '*Couïard*, a coward, a dastard, a *cow*' (Cotgrave). 'The veriest *cow* in a company brags most' (*Ibid.*, s.v. *Crier*). 'Craven, a *cow*' (Bailey).

'It is the *cowish* terror of his spirit
That dares not undertake.' *King Lear*, iv. 2.

The French and Italians, though they erred in their explanations, were certainly right in recognising *queue* and *coda* respectively (Lat. *cauda*) as

the source of *couard* and *codardo*.¹ It is not, however, because he *tails* off to the rear that the dastard was so called, nor yet—for this reason also has been assigned—because he resembles a terror-stricken cur who runs away with his *tail* between his legs. It is true that ‘in heraldry a lion borne in an escutcheon, with his tail doubled or turned in between his legs, is called a *lion coward*,’² still it was not the heraldic lion, nor the fugacious dog, nor even the peaceful cow, but a much more timid and unwarlike animal, which was selected as the emblem of a person deficient in courage. It was the hare—‘the trembler,’ as the Greeks used to call her;³ ‘timorous of heart,’ as Thomson characterises her in the ‘Seasons’ (Winter); ‘the heartless hare,’ as she is styled in the ‘Mirror for Magistrates,’ ii. p. 74 (ed. Haslewood).

¹ As with us ‘skinned,’ ‘boned,’ mean bereft of skin and bone, so *caudatus*, ‘tailed,’ in mediæval Latin meant deprived of a tail. ‘Caudatos autem dicebant quibus ablata erat cauda,’ says Du Cange. He quotes from Matthew of Paris the expression, ‘O timidorum caudatorum formidilositas!’

² Bailey, *s.v.* Cf. ‘Couard—se dit d’un lion qui porte sa queue retroussée en dessous entre les jambes’ (Armorial Universal, Paris, 1844. N. & Q., 2d S. V. 126, p. 442).

Cf. Icelandic *draga halann* (to drag the tail), to sneak away, play the coward.

‘Oft have I seen a hot o’erweening cur
Run back and bite because he was withheld;
Who, being suffer’d with the bear’s full paw,
Hath clapp’d his tail between his legs and cried.’

2d Pt. Henry VI., v. 1.

³ *Ptōx*, from *ptōssō*, to crouch or cower from fear.

As the rabbit got its name of 'bunny' from its short *tail* being its conspicuous feature ('bun,' Gael. *bun*), and the word 'rabbit' itself seems akin to the Spanish *rabo* (a tail), *rabadilla* (the scut), *rabon* (a curtal), so the hare appears to have been familiarly known in days of yore by the nickname of 'coward,' *i.e.*, scutty or short-tail, and this is her distinctive appellation in the popular 'Roman de Renart.'¹ Compare '*Kuwaerd, lepus, vulgo cuardus . . . timidus*' (Kilian).²

That the hare, being proverbially timid and easily scared,³ became an apt byword for a spiritless faint-hearted man, the following quotations will suffice to show:—

¹ Similarly the 'coot' or water-rail, Welsh *cwt-iar*, owes her name to the shortness of her tail; *cf.* Welsh *cwtyn*, anything short or bob-tailed, a plover; *cwta*, bob-tailed; *cwt*, a short tail or '*s-cut*.' 'Cutty' is a provincial name for the wren. Other animals, again, derived their names from their appendages being conspicuously long and bushy, *e.g.*, Hungarian *farkas*, a wolf, from *fark*, a tail; Cymric *llostawg*, a fox, from *llost*, a tail.' 'Fox' itself, O. H. Ger. *fôha fuhs*, Pictet connects with Sanskrit *puśha*, tail, comparing its Scandinavian name *dratthali*, *i.e.*, 'draw-tail.' So 'squirrel,' from the Lat. *sciurulus*, dim. of *sciurus*, Greek *sciouros*, *i.e.*, 'shadow-tail,' from its large bushy tail serving it as a parasol!

² In Wedgwood, *s.v.* Other forms of the name are *coars*, *coart*, *cuwaert*. See Grimm, Reinhart Fuchs, pp. cccxiii-cccxxvii.

³ Compare 'If fearefull imagination oppresse them, as they oftentimes are very sad and melancholy, supposing to heare the noise of dogges when there are none such sturring, then doe they runne too and fro, fearing and trembling, as if they were fallen mad.'

Topsell, Of the Hare, Four-footed Beasts, fol. p. 269.

‘Thone ungemetlice eargan thu miht hâtan hara.’¹ The immoderately timid thou mayest call *hare*.

‘The black and white monks are really brutes; that is, lions in pride, foxes in cunning, hogs in gluttony, goats in luxury, asses in sloth, and *hares in cowardice*.’

Fables by Odo de Ceriton (12th cent.)²

‘*Lievres morionnez* [hares in armour], silly artificers or cowardly tradesmen turned watchmen.’

Cotgrave, French Dict., s.v. Morionné.

‘This too, a covert shall insure
To shield thee from the storm;
And *coward maukin* sleep secure (hare)
Low in her grassy form.’

Burns, Humble Petition of Bruar Water.

‘If some such desp’rate hackster shall devise
To rouse thine *hare’s-heart* from her *cowardice*,
As idle children striving to excell
In blowing bubbles from an empty shell.’

Hall’s Satires, iv. 4 (1597).

‘His base son, . . . called from his swiftness Harold Harefoot—belike another Asahel in nimbleness, 2 Sam. ii. 18, but *hare’s-heart* had better befitted his nature, so *cowardly* his disposition.’³ *Fuller, Church Hist.*, i. p. 216 (ed. Nichols).

‘The Saxons were no *hare-hearted* folk, their arms were as stalwart and their thews as strong as those of the men whom they met at Hastings.’

Dasent, Intro. to Burnt Njal, i. p. clxxx.

¹ Quoted in Rask’s Anglo-Saxon Grammar.

² *Vide* Douce, Illustrations of Shakspeare, p. 526.

The Latin original of Odo’s fable, ‘De Ysingryno,’ is given in Jacob Grimm’s ‘Reinhart Fuchs,’ p. 447 (Berlin, 1834), as follows:—In magno conventu sunt bestie multe, videlicet, leones per superbiam, vulpes per fraudulenciam, ursi per voracitatem, hirci fetentes per luxuriam, asini per segniciem, hericii per asperitatem, *lepores per metum, quia trepidaverunt timore, ubi non erat timor.*

³ *Hase* and *Hasenherz* in German are used in a similar sense.

‘How do Ahitophel and Judas die the death of cowardly harts and *hares*, pursued with the full cry of their sins, that makes them dead in their nest before they die.’

Sam. Ward, Balm of Gilead.

‘Plus cotiârd qu’un lievre, *More heartlesse than a hare.*’

Cotgrave.

‘Manhood and honour

Should have but *hare-hearts* would they but fat their thoughts
With this cramm’d reason.’

Shakspere, Tro. and Cres., ii. 2.

‘He that trusts to you,

When he should find you lions, finds you *hares*;

When foxes, geese.’

Coriol., i. 1.

‘You are the *hare* of whom the proverb goes,
Whose valour plucks dead lions by the beard.’

King John, ii. 1.

‘Edward and Richard, like a brace of greyhounds
Having the *fearful flying hare* in sight.’

3d Pt. Henry VI., ii. 5.¹

When a distinguished Polish patriot, who recognised the uselessness and mischief of a projected revolution in the year 1863, ventured to raise his voice against it in warning, his indignant fellow-countrywomen, who have always been the soul of the national movement in Poland, sent him a present of *hare-skins* as an emblem of cowardice.

Professor Pictet, comparing the Greek *lagôs*, a hare, with the synonymous Persian word *lâghûn*,

¹ ‘The Mourning of the Hare,’ a poem describing the manifold dangers that threaten this pretty animal, and her constitutional timidity in consequence, is printed in Hartshorne’s *Ancient Metrical Romances*, p. 165.

observes that the latter is 'allié sans doute à *lâgh*, poltronnerie, légèreté à fuir.'¹

The word 'hare' itself, A.-Sax. *hara*, Ger. *hase*, Fr. *hase*, O. H. Ger. *haso*, means literally 'the *has-tener*,' 'the jumper,' being the Sanskrit *śása*, from *śás*, to leap, a root which is also found in our 'haste,' Fr. *haster*, Ger. *hasten*.

So in the medieval beast epics the hare was surnamed *Galopins*, the swift leaper, and *Sauterez*, the jumper.² Its Latin name, *lepus*, seems to correspond to the German *läufer*, Eng. 'leaper,' and to be connected with the Greek *elaphros*, Sans. *lañgh*, to jump.³

'Poltroon,' which is generally given as a synonym of 'coward,' when submitted to the philological crucible, is found to yield a residuum essentially different. If 'coward' is significant of a person who is prone to take to flight at the first suspicion of danger, like the timorous hare, 'poltroon,' on the other hand, describes originally and properly a lazy heavy-heeled rascal that can with difficulty be aroused to any exertion, like the lethargic sloth. For the French *poltron*, It. *poltrone*, is defined to mean, not only 'a dastard or base coward' in the older dictionaries, but also 'a sluggard, a

¹ Orig. Indo-Europ., vol. i. p. 446.

² Grimm, Reinhart Fuchs, pp. cexxxv. cexxxvi.

³ Benfey. Cf. Philological Soc. Trans., 1862, p. 30.

lazier-back, an idle fellow;’ and that this is the radical meaning we may see when we compare these words with the Italian verbs *poltrare*, *poltrire*, *poltroneggiare*, ‘to loll and wallow in sloth and idleness, to lye lazilie in bed as a sluggard’ (Florio). All are derivatives of the Italian *poltra*, a couch or bed, a word which is akin to the German *polster*, A.-Sax. *bolster*, O. H. Ger. *polstar*, *bolstar*, Milanese *polter*.¹ The correlative word *spoltrare*, to spring from the bed, meant also ‘to shake off sloth or cowardize, and become valiant’ (Florio).

‘Poltroon,’ therefore, according to its fundamental notion, denotes one who is too fond of his pillow or *bolster*, a lazy day-dreamer, a *fainéant*, a useless loungeur; a lown or *lungis*, as such a person was called in early English; a ‘bed-presser,’² or ‘a slug-a-bed,’³ as he is still called in the provincial dialects.

¹ ‘Bolster,’ &c., are connected by Herbert Coleridge with Dut. *bol*, O. Eng. *poll* and *ball*, the head, as if, like the Gk. *proskephalaidn*, it denoted the place of the head. Wedgwood sees its origin in the Dut. *bult*, Sp. *bulto*. It can scarcely be doubted, however, since *poltro*, *poltra*, signify a colt or filly, as well as a bed, that the real etymon is *pullus*, Gk. *pólos*, the common idea being ‘that which bears one.’ See other instances under the word ‘Hearse,’ *infra*. Compare

‘Omai convien che tu così ti *spoltr*,
Disse ’l maestro; che seggendo in piuma
In fama non si vien, nè sotto coltre.’

Dante, *Inferno*, xxiv.

² Wright, Provincial and Obsolete Dictionary.

³ Sternberg, Northampton Glossary.

Compare the A.-Saxon *bedling*, an effeminate person, from which Maetzner very improbably deduces the word 'bad.'

Portuguese *madraço*, a sluggard, an idle rascal, cognate with Fr. *materas*, It. *materasso*, Port. and Sp. *almadraque*, a bed or mattress, Arab. *al-ma'tra'h* (Diez).

French *loudier*, 'a lecherous knave' (Cotgrave), meant originally one who lies abed, being only another use of *loudier*, *lodier*, 'a quilt or counterpoint for a bed' (Lat. *lodix*, A.-Sax. *loða*, a blanket). *Loudière*, a woman of the same class as Shakspeare's *Doll Tearsheet*.

So in Italian *pagliardo*, 'a filthie letchard' (Florio), is from *paglia*, straw, *pagliato*, a straw bed, a 'pallet.'

The corresponding word in French, *paillard*, 'a knave, rascall, varlet, scoundrell, filthy fellow' (Cotgrave), is from *paille*, straw, *paillasse*, a straw bed; and *paillarde*, a drab, is own cousin to Mistress Margery Daw of sluttish memory.

The older theory, which is now generally given up, was that as '*cagot*,' the pariah of Southern France, was compounded of the two words *canis Gothicus*, a dog of a Goth, similarly 'pol-tron' was made up of the two first halves of *pol-lice trun-catus*, maimed in the thumb, a term applied to a conscript who wilfully lopped off that essential part of

the hand¹ in order that he might be exempted as unfit for service, and so has shirked the war and proclaimed himself a coward.²

The French expression *faucon poltron*, denoting a bird which has had its talons clipped, might seem to lend some probability to this opinion. The likelihood is, however, as M. Littré remarks, that this name was given to it on account of the cowardice which it was observed subsequently to manifest as the result of that mutilation.

¹ On the all importance of the thumb to man, see Kidd, Bridge-water Treatise, Adaptation of External Nature to the Physical Condition of Man, p. 17 (ed. Bohn).

² Farrar, Chapters on Language, 1865, p. 238. Sullivan, Dictionary of Derivations, *s.v.*

CHAPTER VI.

*THE PHRASE 'HE HAS A BEE IN HIS BONNET,'
THE WORDS 'FRET'—'CHAGRIN'—'TO NAG'—
'NIGGARD'—'TEASE'—'BRUSQUE'—'CAPRICE'
—'TO LARK'—'MERRY AS A GRIG'—'ÊTRE
GRIS,' ETC.*

A COMMON symptom of insanity well known to medical men is the flitting of phantasms or spectres before the eyes of the unhappy patient. Dr Winslow, amongst other cases of persons afflicted by these spectral illusions that came under his notice, mentions that of a lady who was constantly tormented by a number of singular grotesque figures dressed in most fantastic costumes, which danced around her during the day, and at night appeared about and in her bed. So plain and distinct, indeed, were these ghostly visitors, that sometimes she was able to make sketches of them and show them to the doctor.¹ So intense was the illusion of vision, in another instance referred to by the same authority, that

¹ *Obscure Diseases of the Mind and Brain*, p. 238.

although the patient closed his eyelids, he could not even then dispel the lively images of demons that haunted his bed.¹ Now, the Latin word for a ghost is *larva*, and the victim of such a diseased imagination was termed *larvatus*, 'ghost-haunted,' and sometimes *lymphatus*, i.e., *nymphatus*, 'nymph-seized,' Gk. *nympholeptos*.²

Just as 'bug,' the name of the noxious insect the cimex, meant originally and properly a bogie, hobgoblin, or phantom to scare children;³ as *coco* in Spanish, a 'bugbeare,' meant also a 'wevill' (Minsheu); as *baco* in Italian, a 'boe-peepe or vaine feare,' is also a 'silkworme' (Florio); so *larva*, originally expressive of the fantastic creation of the imagination, became subsequently applicable to certain material objects of a hideous and repulsive aspect, such as the ugly masks of pantomime, and the grubs of insects. The A.-Sax. *grima* (from *grim*, horrible) corresponds to *larva* in all these significations, denoting a ghost, a mask, and also a chrysalis or caterpillar.⁴ Some-

¹ *Id.*, p. 578, cf. pp. 309, 589, 607. Phantasmata, Dr R. R. Madden, vol. ii. pp. 282, 357.

² O. Eng. 'taken.' Compare Fr. *fée*, taken, bewitched (Cotgrave). O. Fr. *faée*, 'taken as chylternes lymmes be by the fayries' (Palsgrave).

³ 'All that here on earth we dreadfull hold,
Be but as *bugs* to fearen babes withall.'

Spenser, *F. Q.*, II. xii. 25.

'Fear boys with *bugs*.'

Shakspeare.

⁴ With 'bug' compare Russ. *bukashka*, a bugbear, a bug, maggot,

what similarly a certain insect, from having something gruesome and reverend in its appearance, has been named 'the praying mantis'—*mantis* meaning a prophet—and *Santa Caterina* in Italian.¹

Larvatus, 'ghostified,' and *larvarum plenus*, 'full of ghosts,' being terms applied to the insane from their being commonly haunted by phantoms;² and these expressions, in consequence of the ambiguity of the word *larva* just noted, being capable of a twofold construction—as either 'infested by grubs,' or 'infested by imps'—it is possible that we may find here the explanation of sundry curious phrases in which a crazy person is popularly said to have his head full of maggots, of flies, bees, crickets, or grasshoppers. Phrases of this kind are observable in many modern languages, and it is suggested that they may be the result of a mistaken or too literal rendering of the words *larvarum plenus*, as if they meant 'full of grubs.' For instance, 'maggot' was the term very frequently employed by a bygone generation for

or beetle, from *buka*, a bugbear; Welsh *bucai*, something dreadful, also a maggot; Limousin *bobaou*, *bobal*, a bugbear and an insect, and the Albanian *boubé* having like meanings; Hung. *bubus*, a bugbear; Serv. *buba*, vermin; Lap. *råbme*, a ghost, bugbear, also an insect, a worm (Wedgwood).

¹ *Vide* History of Christian Names, by Miss Yonge, vol. i. p. 270.

² Compare Maury, *La Magie et l'Astrologie*, pp. 263, 288. He holds *mania* to be properly the condition of being haunted by the ghosts of the dead, *manes*. *Mana*, *mania*, was the ruler of the under-world (Taylor, *Etruscan Researches*, pp. 116-124).

a whim, or some crotchety notion that has got into a person's head; and a whimsical person that betrayed such a weakness was said to be 'maggoty,' or 'maggot-headed.' A fantastic man is described in an old volume as 'wholly bent to fool his estate and time away . . . in *maggot-pated* whimsies.'¹ A musical composition, such as we might nowadays call a fantasia, or capriccio, was then known as a 'maggot.'² Similarly in French, according to Cotgrave, *verreux*, wormy, worm-eaten, is also 'hot, cholerick, hasty, light-headed, odd-humoured, haire-brain'd,' and *veruë* is an 'odd humour in a man, a worm in the head.' '*Il luy a pris une veruë*, he is grown very fantastick, humorous, giddy-brain'd, the worm pricks him, the toy hath taken him in the head.'

Avoir des mouchérons en teste, to have flies in the head, we are informed on the same authority, means 'to be humorous, moody, giddie-headed; or to have many proclamations or crotchets in the head.'³ 'Giddy' itself is provincially applied to

¹ Bishop's Marrow of Astrology, p. 60, in Nares, *s.v.* "Maggot-pated. Cf. 'There's a strange Maggot hath got into their Brains, which possesseth them with a kind of Vertigo. . . . Our Preachmen are grown Dog-mad, there's a worm got into their Tongues, as well as their Heads' (Howell, Fam. Letters, 1645, Bk. II. 33). In the Cleveland dialect, *mawk*=(1) a maggot, larva of a flesh-fly; (2) a whim or foolish fancy: *mawky*, (1) maggoty; (2) given to fancies or absurd whims.

² Brewer, Dict. of Phrase and Fable, *s.v.*

³ Conrad, one of the mediæval princes of Ravenna, was nicknamed *Musca in Cerebro*, 'Fly-brained,' because he was generally considered mad. Vide Wedgwood, *s.v.* Muse.

a dizziness in the head to which sheep are liable, the result, it is said, of having hydatides on the brain. Perhaps it is these latter that are alluded to in Heywood's 'Spider and Flie,' where he says—

'As gidds cum and go, so flies cum and are gone.'¹

When we say that a person out of spirits has the *blues* or the *dumps*, the French say that he has *the black butterflies*, *les papillons noirs*. In Italian, *grillo*, a cricket, is also 'a fond humour or fantastical conceit.' '*Grilli*, crickets, also toys, crickets or bees-neasts in one's head' (Florio). *Gabbia da grilli, sorgii*, 'a cage for crickets or for mice, a self-conceited gull.'² An equally curious expression is found in Dutch. A musard, or moody person, is said in that language to be like 'a pot full of mice,' *een pott vull müse*, or to have 'mouse-nests in his head,' *müsenester in koppe hebben*. Mr Wedgwood points out that the verb *muizen*, to muse, was erroneously supposed to be derived from *muize*, *muse*, a mouse, and then *muizenis*, musing, was converted into *muizenest*, mouse-nest. Compare the French '*avoir des rats*, to be maggoty, to be a humorist' (Boyer). In the *argot* of Paris, *avoir une écrevisse dans le*

¹ Wright, Provincial Dict., s.v. Gid.

² Another leaping insect is substituted for the cricket in the Scotch phrase 'He has a flea in his lug,' meaning he is a restless, giddy fellow (Jamieson).

vol-au-vent (i.e., *dans la tête*) means to be deranged or crazy.

A Scotch expression for one who is confused, stupefied, or light-headed, is 'His head is in the beis,' or bees; and 'bee-headit' means hair-brained, unsettled. 'Wyll, my maister, hath bees in his head,' occurs in the old play of 'Damon and Pithias;' and 'He has a head full of bees,' in Ben Jonson's 'Bartholomew Fair,' i. 4. Compare the Polish *roj*, a swarm, and *rojanie*, musing, reverie, dreaming.

With a slight variation of the phrase, the covering of the head was substituted for the head itself; and a person that was considered crotchety, crazy, or obfuscated by drink, was said to 'have a bee in his bonnet' or cap.¹

Spenser, in his allegorical description of the body as the Castle of Alma (i.e., the soul), speaking of the head, says—

'All the chamber filled was with flies
Which buzzed all about, and made such sound,
That they encombred all men's eares and eyes;

¹ The word *martel* in the French phrase, *avoir martel en tête*, to have a bee in one's bonnet, to be crotchety, is asserted by Dr Brewer (Dict. of Phrase and Fable) to be a corruption of *martin*, an ass! It can hardly be doubted, however, that it is identical with *martel*, a hammering, and then a throbbing or beating of the pulse under excitation of feeling. Cf. 'Martel, Jealousie, suspition, throbbing or panting upon passion; a buzze in the head, a flie in the ear' (Cotgrave). It. *martello*, 'a hammer, also jealousy in loue, panting or throbbing of the heart' (Florio).

Like many swarmes of Bees assembled round,
 After their hives with honny do abound.
 All those were idle thoughtes and fantasies,
 Devices, dreames, opinions unsound,
 Shewes, visions, sooth-sayes, and prophesies,
 And all that fained is, as leasings, tales, and lies.'

Faerie Queene, Bk. II. canto ix. 51.

The rise and diffusion of the curious notion that the disordered brain is so strangely haunted may have been favoured, perhaps, by that vague sensation, which is sometimes experienced, of there being something whirring or moving inside the head, and which, in an old French phrase, was likened to the shifting and running of sand in an hour-glass—

'*Il a la teste pleine de sablon mouvant.* His head is full of crotchets, his braine fraught with odde conceits; he hath a running, or a giddy pate of his own.' *Cotgrave*.

The original idea, however, may have been that the brain was infested and preyed upon by some hidden insect, and that the sudden accesses of eccentricity or insanity were due to causes not greatly different from the gnawing of a worm¹ or the stinging of a gadfly.² Such beliefs were once widely prevalent at a time when little or nothing was known of diseases and their exciting causes,

¹ Some have supposed that by the scriptural expression of the undying worm (Isa. lxvi. 24; Mark ix. 44) are to be understood the pangs of remorse and a guilty conscience.

² The Greek word *oistros* denotes the gadfly, and also madness, frenzy.

and similar superstitions linger even still among the ignorant. Thus, in Manx, *beishteig* being a worm or maggot, *beishtyn*, the plural of *beisht* (literally 'a little beast,' Lat. *bestia*) is a word for the toothache, from an opinion that the pain is produced by a worm in the tooth. According to a Rabbinical tradition, Titus, after the siege of Jerusalem, was punished by an insect named *yattush*, a fly or gnat, which entered through his nostrils, and preyed upon his brain.¹

Somewhat similar is the meaning underlying the French verb *fourmiller*, to tingle with pain, to have a pricking or creeping sensation, its original import being to swarm with ants, Lat. *formiculare*, *formicare*, from *formica*, an ant. 'Formication' still means a tingling sensation, and 'formica' is an old medical term for a species of wart and a certain disease in a hawk's bill.² Compare the Greek *murmêkia*, warts, *murmêkizô*, to itch, from *mûrmêx*, an ant; the Esthonian *kiddisema*, to swarm, to creep, tickle, or itch.

Indeed it may be noted that not unfrequently the inroads of certain diseases which seem to gnaw and fret the flesh are likened to the ravening of beasts of prey, and the very names of these latter are given to those diseases. For example, 'the wolf' (it occurs in the sermons of Jeremy Taylor,

¹ *Vide* Cornhill Magazine, 'The Talmud,' Aug. 1875, p. 209.

² Bailey, Dict., s.v.

and in other old writers) is a common word for a sort of eating ulcer, which in Italian is also named *lupo*.

‘They [the sacrilegious] lie in the bosom of the church, as that disease in the breast called the cancer, vulgarly *the wolf*; devouring our very flesh, if we will not pacify and satisfy them with our substance.’

Adams, Sermons, Lycanthropy.

‘Hunger is like the sickness called a *wolf*, which, if thou dost not feed, will devour thee and eat thee up.’

Lewis Bailey, Practice of Piety (1743), p. 201.

In German, *wolf* is a wen, and *wolf am finger*, a whitlow. In French, *loup* is ‘a malignant and remediless ulcer, a canker in the legs which in the end it wholly consumes’ (Cotgrave). ‘Canker’ itself, as well as ‘cancer,’ Fr. *chancre*, is the Latin *cancer*, a crab, and similar is the twofold meaning of the German *krebs*. ‘Scrofula’ being a Latin word derived from *scrofa*, a sow, and akin to *scrobs*, a trench, and *scribo* (originally to scratch), seems to denote the disease which grubs up, tears, and devours the flesh of its victim,¹ even as

‘The sow *fretting* the child right in the cradel.’²

¹ So the Spanish *comer*, to itch, is from the Latin *comedere*, to devour, the French *rogne*, the mange, is from *rogner*, to gnaw or fret, and our ‘mange,’ from the French *manger*, to eat.

Démangeaison, the itch, a derivative of the latter, is used figuratively of mental irritation, as in Boursault’s little play of ‘*Le Pluriel des Mots en Al*,’ ‘*J’ai des démangeaisons de te casser la gueule*,’—I am itching (i.e., have a strong desire) to break your neck.

² Chaucer, *The Knight’s Tale*, l. 2021.

The occurrence of the word 'fret' in this line from Chaucer, and in another passage shortly afterwards which tells of Actæon—

'How that his houndes have him caught
And *freten* him, for that they knew him naught'—

reminds us that mental disease, as well as bodily, is frequently compared, in respect of its wasting and ravaging power, to the action of gnawing and devouring. When a person under the influence of grief is said to be 'fretted,'¹ the expression properly implies that his substance is being eaten away by corroding care² just as a garment (in the language of our Authorised Version) is fretted by a moth. '*Tristitia enim*,' says Van Helmont, '*non secus atque tinea vestem vitam rodit.*' Compare the following passages :—

'And ever against *eating cares*
Lap me in soft Lydian airs.'

Milton, L'Allegro.

¹ 'Fret,' notwithstanding its simple appearance, is really a compound word, to for-eat, (Goth.) *fra-itan*, (Ger.) *ver-essen*, to eat up (Garnett, Philological Essays, p. 108). In connection with fretting, and its ordinary accompaniment, tears, it may be observed that the latter word (A.-Sax.) *taer*, (O. H. Ger.) *zahar*, (Goth.) *tagr*, is near akin to the Swedish *tåra*, to consume, corrode, eat, wear away, *tara sig sjelf*, to fret one's self, (O. H. Ger.) *zeran*, (Ger.) *zehren*, (Eng.) 'to tear.' Precisely similar is the relation of its congeners the Greek *dákru*, to the verbal root *dak-* (*dáknō*), to bite, (Sans.) *daññ*, and of the Latin *lacryma*, to the verb *lacero*, to tear.

² The Greek *meledônê*, care, sorrow (*cf. mêlein*, to be anxious), according to Max Müller, means a consuming, a melting away, or grinding to dust, being from the root *mar*, to grind or pound, and so cognate with the Latin *mordeo*, to bite.

‘*Gnarling sorrow* hath less power to bite
The man that mocks at it and sets it light.’
Shakspeare, Richard II., i. 3.

‘I can feel my forehead crost
By the wrinkle’s *fretful tooth*.
Lord Lytton, Spring and Winter.

And so the afflicted Lear found—

‘How *sharper than a serpent’s tooth* it is
To have a thankless child.’ *Lear, i. 4.*

When, on the other hand, we say of a person that he ‘frets himself’ about anything, we use a phrase almost equivalent to the Homeric one, ‘He devoureth his own heart’ (*θυμὸν ἔδει*), and similar to that employed by the Royal Preacher, ‘The fool foldeth his hands together, and *eateth his own flesh*’ (Eccles. iv. 5), *i.e.*, wasting his energies, vexes and disquiets himself in vain. Compare the Danish *gnave*, to gnaw, also to fret, to be peevish. So in old English writers, ‘corsive’ and ‘corsey,’ a contracted form of a ‘corrosive,’ is found repeatedly with the meaning of a gnawing care, anxiety, or, as Burns calls it, ‘heart-corroding care and grief.’¹ The Russians have a like saying—‘Rust eats away iron, and care the heart.’

‘And that same bitter *corsive* which did eat
Her tender heart and made refraine from meat.’
Spenser, Fairie Queene, IV. ix. 14.

¹ Epistle to Davie, Globe ed., p. 58.

‘For ev’ry cordiall that my thoughts apply
Turns to a *corsive*, and doth eat it farder.’

B. Jonson, Every Man out of Humour.

‘He feels a *corzie* cold his heart to know.’

Harrington, Ariosto, xx. 97.¹

‘Chagrin,’ French *chagrin*, cark, care, vexation, is that which gnaws and frets the mind, just as ‘shagreen’ (Fr. *chagrin*), the shark-skin, wears away the wood or other material which it is used as a rasp to polish, It. *zigrino*. ‘Shagreen, out of humour, vexed’ (Bailey). The Genoese *sagrinà* is to gnaw, and *sagrinàse*, to fret, consume with anger.²

Very similar is the use of the Italian verb *limare*, to fret, to gnaw, originally to file, from the Latin *lima*, a file, while the same word *lima* is the Italian name for the plaice or bret, French *limande*, on account of its rough skin when dried being employed for wood polishing. So ‘attrition’ and ‘contrition,’ theological terms for sorrow for sin,

¹ *Vide* Nares, who gives the above quotations *s.v.*

² Diez. The spelling ‘chagrin’ would seem to countenance the derivation of the word from *carcharus*, a shark, Gk. *kárcharos*, sharp, jagged, through a form *carcharinus*; and so Haldeman, *Affixes*, p. 114. Compare the Greek *rhîné*, which denotes both a file or rasp, and a shark whose rough skin is used for the same purpose. It is really, however, the Persian *saghri*, a kind of leather made from the ass’s skin. Tavernier, in his *Travels in Persia*, says—‘Ces peaux de chagrin se font du cuir de cheval, d’asne, ou de mule, et seulement du derriere de la beste, et celuy qui se fait de la peau de l’asne a le plus beau grain.’ Cf. ‘*Cufsh sagri* I have translated shagreen slippers. *Sagri* is the skin of a wild ass’s back’ (Hajji Baba in *England*, vol. ii. p. 125; Southey, *C.-P. Book*, vol. ii. p. 464).

the one denoting a lower, the other a higher and more perfect, degree of repentance, meant originally a rubbing or wearing away, and then figuratively a fretting of the heart and mind, being derivatives of the Latin verb *tero*, to rub or bray to pieces. 'Remorse,' from the Latin *remordeo*, to bite again, O. Eng. 'again-bite,' reminds us that conscience, when awakened, has sharp teeth that do not remain idle.¹

By an analogous figure of speech the idea of vexing and harassing another with reproaches, taunts, or accusations is often conveyed by words expressive of tearing, gnawing, and biting. Thus 'back-biting,' the graphic term by which we characterise slanderous charges brought against a person in his absence,² has its exact parallel in the Latin phrases, *mordere*, *rodere*, *dente carpere*, to bite, gnaw, or tear one with the teeth. The excellent maxim in which St Augustine employs one of these latter words in this sense might appropriately be written over the portals of every dining-room—

'Quisquis amat dictis absentem rodere amicum,
Hanc mensam vetitam noverit esse sibi.'

Who loves to bite with words an absent friend
No welcome findeth here.

¹ Samuel Ward, in his sermon 'Balm from Gilead,' speaks of the reproofs of conscience 'gnawing more than any chestworm' (*i.e.*, coffin-worm).

² 'And oft in vain his name they closely bite.'

P. Fletcher, Purple Island, c. 10.

In Hebrew a synonymous expression is 'to eat one piece-meal' (*akal kartzé*), that is, to calumniate him, and fritter away his character by groundless accusations, and that is the phrase used in Daniel (iii. 8), where it is recorded that the Chaldeans 'came near and *accused* the Jews.' So in the 35th Psalm David complains that his enemies 'did tear him, and ceased not' (v. 15), *i.e.*, they 'spoke daggers,' even cutting words, or as Gesenius interprets it, they rebuked and cursed him, the word here employed being *kâratz*, to rend or tear asunder. *Nâkabh*, to pierce or cut through, is similarly used for to curse in Job iii. 8; Prov. xi. 26, &c. Compare the following usages, 'To pique a person,' Fr. *piquer*, to vex, urge, exasperate with sharp or biting words, meant originally to prick or pierce (Cotgrave); Eng. 'to give one a cutting up.'

'To exasperate' is to make one rough, as by the application of a rasp or grater.

'To harass,' Fr. *harasser*, is apparently 'to harrow' and hurt his feelings, as the harrow with its jagged projections hurts the earth, being akin to *harcer*, *hercer*, to harrow.

'A sarcasm,' in contrast with what Dr South has termed 'the toothless generalities of a commonplace,' is 'a biting taunt, a cutting quip, a nipping scoff' of a bitter and personal nature, which, as it were, draws blood, and leaves a scar behind. It is the Greek *sarkasmós*, from *sarkázô*, to tear

the *flesh* (*sárx*). ‘Cynics’ (from the Greek *kuón*, *kúnos*, a dog), as might be expected from persons with sharp teeth and a currish, snarling disposition, are much given to this cruel amusement.

‘Nag,’ to keep up a continual course of railing and irritating remarks, ‘nagging,’ worry, is the same word as ‘gnaw,’ Norse *nagga*, to gnaw, irritate, or plague, Ger. *nagen*, prov. Eng. *nag*, to eat, *naggle*, to gnaw, Dut. *knagen*. So Dan. *gnaven*, a gnawing, is likewise a scolding or chiding. Of similar origin is the word ‘niggard,’ for a parsimonious, cheese-paring fellow—a skinflint, as he is sometimes termed—who gnaws and scrapes his bones till the dogs despise the reversion of them, being a derivative from the Icelandic *nyggja*, to rub, scrape, or gnaw.¹ The Old English word was *nygun*; and Pers the usurer is described in Mannyng’s ‘Handlyng Synne’ as ‘a nygun and auarous’ (l. 5578).

The following passage, which also illustrates what has been said above about ‘fret,’ is put in the mouth of Anamnestes in the old comedy of *Lingua* (1632)—

‘A company of studious paper-worms, & leane schollers, and *niggardly scraping* *Vsurers*, and a troupe of heart-eating

¹ With this we may compare the provincial English ‘near’ (Sternberg, Northampton Glossary, *s.v.*), exactly equivalent to the Danish *gnier*, ‘a griping, stingy, penurious fellow’ (Wolff), *gnidsk*, niggardly, which is a derivative of *gnider*, to scrape; (Cumberland) *scroby*, niggardly, akin to Dut. *schrobben*, Gael. *sgriob*, to scrape.

enuious persons, and those canker-stomackt spiteful creatures,
that furnish vp, common place-books with other men's faults”
(Act iii. sc. 2).

Another instance of the same figure is afforded by the verb ‘to tease,’ which in everyday language is used more commonly in its metaphorical sense of annoying or vexing a person, ruffling his temper by a series of petty and repeated provocations, than in its original one of pulling out matted wool or hair, and loosening it by plucking and tearing, A.-Sax. *tæsan*, Dut. *teesen*, Ger. *zausen*. The plant which was frequently used for the purpose of raising the nap of cloth, and *teasing* it to a proper degree of roughness, was called the ‘teasel’ (A.-Sax. *tæsal*). This was a species of thistle, in Latin *carduus*, as we are reminded by our word ‘card’ for dressing wool. Hence, too, comes the Portuguese *cardo*, the fuller’s thistle, which ‘is also a symbolical word for torment, pain, affliction, &c.’ (Vieyra). Compare the Spanish *escolimoso*, hard, obstinate,¹ from the Latin *scolymus*, a thistle, Greek *skólumos*, the original conception being that of a person whose manner, rough as a burr, and bristling, is suggestive of the motto *Nemo me impune lacessit*. Similarly, when a rude and abrupt manner is described as being *brusque*, it is implied that, so far from being soft and polished, it is sharp-pointed and repellent, like the prickly shrub called butcher’s-

¹ Pineda, Span. Dict., s.v.

broom. For the French *brusque* (formerly *brusc*), Spanish and Italian *brusco*, uncivil and sharp, also denote that plant, and are derived from its Latin name *ruscum*. The first 'brushes' were besoms made of this material (Ger. *brusch*). Compare the two meanings of 'broom.'

We have seen above that the name of the cricket or grasshopper has sometimes been used as synonymous with a whim, caprice, or eccentric humour, and obviously it was the fitful movements of those insects by sudden and unexpected bounds which afforded the point of comparison. *Grillo* is thus employed in Spanish and Italian, and *grillon* in French. '*Il a beaucoup de grillons en la teste*, he is in his dumps; his head is much troubled, full of crotchets, or of Proclamations' (Cotgrave).

In German *die grille* is a whim or vagary, *grillen fangen*, to catch crickets, is to indulge in useless thoughts, and *grillenfänger*, a capricious person. All these are from the Latin *gryllus*, a cricket. Now this word was also used as an art term to signify a caricature or grotesque composite figure.¹ *Grilli*, or crickets, are frequently found depicted on ancient gems engaged in various human occupations,

¹ Antiphilus jocosus (tabulis) nomine *Gryllum* deridiculi habitus pinxit, unde id genus picturæ grylli vocantur' (Pliny xxv. 37). See 'Handbook of Engraved Gems,' C. W. King, p. 96. It is curious to find the Icelandic *grýla* meaning an ogre or bugbear, but *gryl*, *grille* is an O. Eng. word for grim, terrible.

as porters, gladiators, and so forth ; and it was probably this fantastic use of the insect, as well as its irregular movement, which helped to make it a synonym for a *capriccio*, or curious fancy.

Similarly 'caprice,' Fr. *caprice*, It. *capriccio*, signified originally the sudden spring of the goat, so that Chapman uses the word, in his time not yet fully naturalised, with perfect propriety when in his translation of the 'Hymn to Pan' he depicts the motions of the goat-footed god as follows :—

' Sometimes

(In quite opposed *capriccios*) he climbs

The hardest rocks and highest, every way

Running their ridges.' ¹

Ll. 15-18.

The word is a derivative of the Latin *caper*,² a goat, as is also our verb 'to caper,' to skip about like that playful animal. Compare Horace's *similem ludere capræ* ; W. *gafrio*, to caper, from *gafr*, a goat.

That Shakspeare was familiar with this derivation is evident from the words which he makes Touchstone address to Audrey—

¹ Homeric Hymns, &c., translated by Geo. Chapman, Library of Old Authors, p. 107. Cf. Génin, *Récréations Philologiques*, vol. i. p. 272.

² *Caper*, Etruscan *capra*, corresponds to A.-Sax. *hæfer*, 'heifer,' Scand. *hafr*, Irish *gabhar*, Welsh *gafr*, Corn. *gavar*, Alban. *skap*, and is akin to the Persian *capish*, *capush*, Sans. *kampra*, agile. It comes from the root *cap*, *camp*, to move (?bound), and probably originally meant 'the skipper.' In Lapp. *habra* is a goat, *kapa*, Finn. *kipa*, to skip, Turkish *capuk*, swiftly, Pers. *cabāk* (Pictet, Orig. Indo-Europ., vol. i. p. 368 ; I. Taylor, Etruscan Researches, p. 317). Cf. Egypt. *abr*.

‘I am here with thee and thy *goats*, as the most *capricious* poet, honest Ovid, was among the *Goths*.’

As You Like It, iii. 3.

Owen Meredith (Lord Lytton) describes the fitful disposition of the animal just as it must have struck our ancestral word-makers—

‘Every goat objects to sameness,
And peaceful plenty cloy at last ;
Without adventure ease is tameness :
Away the wild thing scampers fast.
He scrambles up the pebbly passes :
He leaps the wild ravines : in vain
To woo him wave the choicest grasses—
He nibbles, and is off again.

The good St Peter, to whose keeping it has been committed, puffs after it till he is fairly exhausted, and resigns his *capricious* charge with the words—

‘Take back, O Lord, this wilful creature,
And from its *whimsies* set me free.’

Cynips Terminalis.

‘Goats,’ observes Fuller, ‘are when young most nimble and frisking, whence our English word to *caper*.’ When Boyle therefore speaks of one ‘dancing and *capering* like a kid,’ the expression, though accurate, is almost pleonastic.

The French forms of the word are *cabrer*, ‘to reare, or stand upright on the hinder feet, as a goat or kid that brouzes on a tree’ (Cotgrave); *cabrioter*, to caper. From the same source, through the diminutival form *capreolus*, a kid, comes the verb

‘to capriole.’ It. *capriola*, ‘a kid, a caper in dancing, also a sault, a goates leape that cunning riders teach their horses’ (Florio).

The French word was *cabriole*, and hence a light, two-wheeled vehicle, which, as it were, *bounds* along, was called a *cabriolet*, which we now have shortened into ‘cab.’¹ The same conveyance in slang phraseology is styled a ‘bounder,’² which is suggestive of a kindred expression in the authorised version of Nahum iii. 2, ‘the jumping chariots.’

With ‘caprice’ we may compare the provincial English word *gaiting*, signifying frolicsome, from *gait*, a goat. So in the Comasque dialect of the Italian *nuce* is a caprice, and *nucia* a kid; *ticchio*, the Italian word for a freak or whim, is from the O. H. Ger. *ziki*, a kid (Diez); and the French *verve*, spirit, fancy, comes probably from a Latin word *verva*, a ram’s head, *vervex*, a wether.³

¹ Cabriolets were introduced into England in 1755. Horace Walpole speaks of ‘la fureur des cabriolets, Anglicè one horse chairs, a mode introduced by Mr Child’ (Wright, *Caricature History of the Georges*, p. 253).

² Hotten, *Slang Dictionary*, s.v.

³ Another word expressive of a mental conception derived from the goat is ‘chimera,’ a monstrous fancy or groundless imagination, that word being the Greek *chímaira*, (1) a goat; (2) a composite goat-shaped monster; (3) something unreal or non-existent. *Chímaira*, *chímaros*, is properly a *winterling* goat, and connected with *cheimón*, winter, just as the provincial Eng. term, a ‘*quinter*,’ is a sheep of two winters, corresponding to the Frisian *twinter*, a two-year-old horse, *enter*, a one-year-old, cf. Latin *bimus*, two years old, *trimus*, three years old, i.e., *bi-himus*, *tri-himus*, akin to *hiems*, winter.

Similar is the Italian *vitellare*, 'to skip and leape for joy as a yonge calfe' (Florio), the Latin *vitulari*, to make merry, originally to skip like a calf (*vitulus*). An interesting parallel is afforded by the ancient Egyptian, for in that language a bounding calf is said to be the ideograph, or little picture, determinative of the verb *ab*, which signifies to rejoice as well as to thirst; and in the list of hieroglyphical signs given by Baron Bunsen in his great work,¹ the head of a calf is the determinative of the word for joy (*rch*). Compare also the German *külbern*, to be wanton, to romp, to frisk about in a calf-like manner, from *kalb*, a calf; the Greek *arneúô*, to frisk, from *arnós*, a lamb; *ortalizô*, to frolic like a young animal, *ortalis*; and *paizô*, to dance or play, originally to sport like a child, *païs*, (compare the French *garçonner*, to be wanton); the provincial and Old English verb, *to colt*, meaning to frisk about and kick up one's heels, to wanton, a word employed by Spenser in his 'View of the State of Ireland,' which in Devonshire takes the shape *coltee*, to be skittish.

It might perhaps be supposed, at the first view, that the vulgar English word 'to lark' was another instance in point, and that in its primary significance it meant to disport one's self with the *abandon* of that bird which has often been regarded

¹ Egypt's Place in Universal History, vol. i. p. 543.

as the very type of light-heartedness and joyous freedom.¹ If the frisking columbine, with her pirouettes and glissades, bears an appellation shared in common with the tumbling pigeon, *columbus*, *columbinus* (Greek *kolumbán*, to tumble), and if the public figurant or pantomimic dancer, *arneutêr*, introduced by Homer (Il. xvi. 742), owns a kinship with the skipping lamb, *arnós*, then why should not a frolic, accompanied as it often is by dance and jest and song, and enacted though it be for the most part during the hours when *gambling* is rife but *gambolling* is still, by revellers—

‘Awake when the lark is sleeping,
Ere Flora fills her dewy cup ;
When the festive beetle’s homeward creeping,
Before the early worm is up,’—

why should it not, by an analogous process, derive its name from the merry bird of morning? This, however, would be quite a groundless assumption, as the word is only a modern corruption of the verb to *laik*, which is common in Old English, and still current in the provincial dialects.

‘Thai mett
With men that sone thaire *laykes* lett’—
Minot, Political Songs, 1352.

One of the aspirations of the cheerful man in ‘L’Allegro,’ as he invokes Sport and Laughter and Mirth to be his companions, is—

‘To hear the lark begin his flight,
And singing startle the dull night,
From his watchtower in the skies
Till the dappled dawn doth rise.’

LL. 41-44.

i.e., hindered their larks. Of the giants before the flood we are told

‘That for her lodlych *laykez* alosed thay were’—
Alliterative Poems (ed. Morris)

they were destroyed for their loathsome larks.

So Hampole says that proud man takes no heed to himself

‘When he es yhung and luffes *layking*.’
Pricke of Conscience, l. 593.

‘Lark,’ therefore, is the Old English *laik*, A.-Sax. *lác*, play, sport, *lácán*, to play, Goth. *laiks*, sport, dancing, *laikan*, to skip or leap for joy, Swed. *leka*, Dan. *lege*, O. Norse *leika*, from the Sanskrit root *laṅgh*, to jump, which is also seen in A.-Sax. *leax*, the salmon, *i.e.*, ‘the leaper,’ *locusta*, and *lepus*, the hare. It is with these creatures, if any, that the frolicsome ‘lark’ is allied, and not with the bird which is its homophone—the ‘laverock,’ ‘la’rick,’ or lark.

Amongst the animals which by reason of their liveliness of disposition and quickness of motion have been made types of hilarity and cheerfulness, and become proverbial in popular phraseology, is the ‘grig.’

Cotgrave, for example, explains *gouinfre*, ‘a madcap, merry grig, pleasant knave,’ *gringalet*, ‘a merry grig, pleasant rogue, sportfull knave.’ We still say ‘as merry as a grig,’ and the word has been generally understood to mean a small, wriggling eel, so called perhaps from its colour, A.-Sax.

græg, gray, just as another fish has been named a 'grayling.' As 'grig,' however, is a provincial term also for the cricket,¹ as it were the *gray insect*, in Icelandic *grá-magi*, 'gray-maw' (compare the 'gray-fly' of Milton's 'Lycidas'), it is more natural to suppose that the phrase is synonymous with another equally common, 'as merry as a cricket;' the cheerful note of the cricket, even more than its lively movements, causing it to be adopted as an exemplification of merriment. But 'grig' may have had still another meaning. *Grec, gregeois, griesche, gregue*, are various French spellings of the word *Greek* (compare '*gregues*, foreign hose [*i.e.*, Greek], wide slops, *gregs*,' Cotgrave), and the word *gringalet*, a merry grig, may be only another form of *grigalet* or *gregalet*, a diminutive of *grec*, *i.e.*, a greeking, *græculus*, *n* being inserted as in the old French term for holy water, *gringoriane*, a corrupted form of *gregoriane*, 'so termed,' says Cotgrave, 'because first invented by a Pope Gregory.'

From the effeminacy and luxurious living into which the later Greeks degenerated after their conquest by the Romans, their name became a by-

¹ 'The high-shoulder'd *grig*,
Whose great heart is too big
For his body this blue May morn.'

Lord Lytton.

So 'the *grygynge* of the daye' is an Old English expression for the dawn, *i.e.*, the graying or gray of the morning. Frisian *grâveling*, the twilight. Scot. *gryking*, *greking*, the peep of day.

word for *bon-vivants*, good fellows, or convivial companions; just as the Teuton or German has supplied a *sobriquet* for a toper, It. *tedesco*, Neap. *todisco*, among the people of Southern Europe.

‘The boonest companions for drinking are the *Greeks* and *Germans*; but the Greek is the merrier of the two, for he will sing, and dance, and kiss his next companion; but the other will drink as deep as he.’

Howell, Fam. Letters (1634), Bk. II. 54.

‘No people in the world,’ it has been said, ‘are so jovial and merry, so given to singing and dancing, as the Greeks.’¹ So Bishop Hall, in his ‘Triumphs of Rome,’ having spoken of the wakes, May games, Christmas triumphs, and other convivial festivities kept up by those under the Roman dition, adds these words—‘In all which put together, you may well say no *Greek* can be merrier than they.’ In Latin, *græcari*, to play the Greek, meant to wanton, to eat, drink, and be merry. Shakspeare says of Helen, ‘Then she’s a merry *Greek* indeed’ (*Troilus and Cressida*, i. 2), and the phrase occurs repeatedly in other writers of the same period. Cotgrave defines *averlan* to be ‘a good fellow, a mad companion, merry *Greek*, sound drunkard;’ while Miegé gives ‘a merry grig, *un plaisant compagnon*,’² and ‘They drank till they all were as

¹ Patrick Gordon, quoted in Brewer’s ‘Dictionary of Phrase and Fable,’ s.v. *Grig*, where it is also stated that ‘grig’ is a slang term for a class of vagabond dancers and tumblers.

² Cited in Wright’s ‘Provincial Dictionary,’ s.v. *Grig*.

merry as grigs' occurs in 'Poor Robin's Almanac,' 1764. We can easily perceive that the latter phrase, both in sound and signification, arose out of, or was at least fused with, the older one 'as merry as a Greek.' That the connection between the two was remembered and recognised so late as 1820 is proved by the following quotation, which I take from Nares—

'A true Trojan and a mad merry *grig*, though no *Greek*.'
Barn. Journ. vol. i. p. 54.

The French have a phrase *être gris*, to be drunk, which is of the same origin, if Génin be correct in his assertion that *gris* is an old French form of *græcus*,¹ and that the verb *se griser* exactly reproduces Horace's *græcari*, meaning properly 'to be Greekish,' just as they say *ivre*, or *boire, comme un Polonais*, or as we might say, 'to be drunk as a Dutchman.' Synonymous with this, and likewise derived from the language of the learned, is the jocular expression *Il savait l'Hebreu*. This is a mere *calembour* on the resemblance between the two Latin words *ebrius*, drunken, and *Ebræus*, Hebrew. '*Il entend l'Hebrieu*, he is drunk, or (as we say) learned: (from the Analogy of the Latine word *Ebrius*).'—Cotgrave. In an old French song occur the words—

¹ *Récréations Philologiques*, vol. i. p. 137. *Gris*, it seems, was also written *griu*, and thence came *grive*, the thrush, because it is wont *se griser* among the vines. Cf. '*saoul comme une grive*,' and *grivois*, a term for a tipsy soldier.

‘ Je suis le docteur toujours Ivre,
 Notus inter Sorbonicos ;
 Je n’ai jamais lu d’autre livre
 Qu’Epistolam ad Ebrios.’¹

Phrases like these evidently owe their origin to the scholastic slang of the university or monastic common-room, and to the same source may be attributed the facetious name that used formerly to be given to an earthen jug or tankard, a ‘ Bellarmine,’ —the works of that great doctor being the handbook, or *vade-mecum*, into which the student should continually be dipping, whose contents he should be constantly imbibing. Rabelais tells us that the monks had flagons actually made in the shapes of books; these they called their breviaries, and in these, we need not doubt, they were deeply versed.

Many can remember a kind of jug that was formerly in use constructed in the shape of a squatting or dwarf-like figure graced with a long beard —Toby Philpots, I think they were called—specimens of which may still be seen in out-of-the-way nooks and corners. The ancient ‘ Bellarmine,’ we may suppose, resembled these bearded jugs, which the Scotch called ‘ greybeards.’² ‘ Ye may

¹ Notes and Queries, 4th S. vol. ii. No. 28, p. 42 ; No. 29, p. 71.

² *Vide* Halliwell, Popular Rhymes, p. 143 ; Chambers, Book of Days, i. 371. For some whimsical reason vessels of large capacity have received names from two kings of Israel, and are termed in some parts of England *Jorams* and *Jeroboams*.

keep [for the pilgrims] the grunds of the last *greybeard*,' says Peter Bridge-Ward to his wife in 'The Monastery,' ch. ix. Similarly, in Icelandic *skegg-karl* is a 'bearded carl,' and *skegg-brusi* is an earthen jug, while *brusi*, an earthen jar, meant originally a bearded he-goat.

But the merriness of the Greek was not his only proverbial characteristic. He was also regarded as a personification of artfulness and cunning, qualities faithfully delineated in the typical character of Virgil's Sinon; and still, in modern times, he is said to be 'most of all remarkable for his shrewdness and sharpness in business.'¹ In French *il est Grec* is, according to Cotgrave, another way of saying, 'He is a most crafty or subtile Courtier.'

There are many other instances of this use of words by which the name of various nationalities are used as common nouns descriptive of persons of a certain disposition, or of certain occupations which were considered specially characteristic of those nationalities. For example, a Sybarite, or native of Sybaris, has become another name for an effeminate voluptuary. A Cyprian is a votary of Venus—Cyprus being one stronghold of her worship—a woman of light character; and Corinthian is almost the same, a person in old time being

¹ C. L. Brace, *Races of the Old World*, p. 272.

said to Corinthianise when he led a life of loose debauchery; while Bougre, a Bulgarian, has fallen to a still more degraded meaning. A Gypsy, *i.e.*, a Gypsy¹ or Egyptian, is now the vernacular name for the nomad Zingaro; but Bohemian, the term once applied to the same race, now denotes a social nonconformist, one that claims the right to order his mode of living at his own pleasure, and refuses to submit to the trammels of an established code of etiquette; and a homeless wanderer of the city we call a street Arab. The word Ephesians, as used in Shakspeare, is a cant term for toppers or boon companions, men that were certainly no devout worshippers of that chaste goddess whom their city delighted to honour. 'It is thine host, thine Ephesian, calls,' says the host to Falstaff (Merry Wives of Windsor, iv. 5). Welcher, a swindler who absconds from the ring when he has lost his bet, seems to be an invidious allusion to the land of Taffies, who in nursery tradition have long lain under the imputation of being thievish. Similarly, a Switzer was, till comparatively lately, a common name for any mercenary soldier (*vide* Pope, The Dunciad, Bk. II. l. 358), while *Swisse* in French is now only a house-porter or a beadle. Coolie, the Anglo-Indian name for a porter or water-carrier,

¹ 'Like a Gipsen or a Juggeler.'

Spenser, Mother Hubberds Tale.

was originally one of the Koles or Kôla,¹ a tribe of the Vindhya race of India employed in that capacity. Conversely, in Fiji all black men are called *kuke*, cooks, from the profession which they commonly follow on board ship.

In Greek, *Indós*, an Indian, was given as an appellation to every elephant-driver, and Carian was synonymous in the same language with a mercenary, a venal slave. So Geta and Davus, the ordinary names for slaves in the Roman comedy, are said to have denoted respectively a Goth and a Dacian, and the word 'slave' itself meant originally a member of the great Slavonic people, or race of Slaves, whose very name was significant of glory (*slava*).²

A Lombard, owing to the financial skill and reputation of that people, was once another term for a banker, and their name still clings to the great banking street in London which they once frequented, as well as to every *lumber*-room where a pawnbroker stores his pledges, in German called *ein lombard*.

'By their Profession they [the Jews] are for the most part Brokers and *Lombardeers*.'

Howell, Fam. Letters (1633), Bk. I., vi. 14.

Among the Romans, a person engaged in banking

¹ C. L. Brace, *Races of the Old World*, p. 103.

² Pictet, *Orig. Indo-Europ.*, vol. ii. p. 204.

was styled a Babylonian (*'Babylo,'* Terence, *Adelphi*, v. 7), just as among ourselves a Jew is another name for a money-lender or usurer, and as in the French *argot*, *anglois* is synonymous with *créancier*. In Cotgrave's time *anglois* was used for 'a creditor that pretends he hath much money owing, which is never like to be paid him.'

The name of the Canaanite is repeatedly used for a trader in the Hebrew Scriptures, and it is this word which is translated 'merchant' in Job xli. 6; Prov. xxxi. 24; Hosea xii. 7; and 'trafficker' in Isa. xxiii. 8. In the passage of Zechariah (xiv. 21), where he predicts that in the day of the Lord 'there shall be no more the *Canaanite* in the house of the Lord,' this in the Targum of Jonathan is interpreted 'trader,'¹ the allusion apparently having reference to the symbolical action performed by the Saviour when He came to the Temple, and drove out the money-changers, and them that sold and bought therein (John ii. 15). It is noteworthy, indeed, that Canaanites were a party to the earliest transaction on record in the way of buying and selling, that, namely, which took place between Abraham and 'the people of the land, even the children of Heth,' about the purchase of the field of Machpelah

¹ Farrar, *Life of Christ*, vol. i. p. 189.

(Gen. xxiii. 16). The commercial activity of this people was proverbial in antiquity, whether they were known as Canaanites or Phœnicians; and there is evidence that the latter name, *Phoînix*, had acquired in Greek the meaning of one who barter or exchanges, 'giving with one hand and taking with the other.'¹ 'Assassin,' as is well known, was originally the name given to a fanatical sect of Ismælians, a people of Persia, whose daggers were ever at the service of their leader, and who were so called probably from their intoxicating themselves with the drug *hashish*.² Similarly, in Horace's time Chaldean was almost another name for a magician, and the words Bœotian, Abderite, Goth, Vandal, are synonymous with stupidity and barbarism.

¹ Kenrick, Phœnicia, p. 191.

² See Spelman, Glossary, *s.v.*; Walker's Selections from the Gentleman's Magazine, vol. ii. p. 145.

CHAPTER VII.

WORDS FOR THE 'PUPIL' OF THE EYE,—THE
HUMAN TREE,—THE WORDS 'TOE,'—'DOTE,'
ETC.

ANY one who bestows a thought at all on the value and meaning of the words he uses must some time or other, I should think, have paused to wonder how it comes to pass that one and the same word, 'pupil,' is applied indifferently to objects so unlike as the aperture of the eye¹ and a person under instruction; for saving that analogy ingeniously suggested by some humorist, that they are both perpetually *under the lash*, there seems little in common between them. The point of connection certainly is curious, and not immediately obvious. 'Pupil' (one under tutors or guardians, a ward) is the Latin *pupillus*, *pupulus* (a little boy), *pupilla*, *pupula* (a little girl), diminutives of *pupus*² (boy), *pupa* (girl). These words were also commonly

¹ Cf. Heb. 'gate of the eye' = pupil, Zech. ii. 8 (Gesenius).

² *Pupus* connected with *puer*, *pusus*, *pullus*, πῶλος, (Goth.) *fula(n)*, 'foal,' (Pers.) *pusr* (boy), (Sans.) *putra* (a child).—Monier Williams, Sanskrit Dict. s.v.

used for any small figure, such as a 'puppet,' doll, or baby—'doll' itself, it may be remarked in passing, being only a modern substitute for 'baby,' which had once the same meaning. Shakspeare tells us that

'The beauty that is borne here in the face
The bearer knows not, but commends itself
To others' eyes ; nor doth the eye itself,
That most pure spirit of sense, behold itself,
Not going from itself ; but eye to eye opposed
Salutes each other with each other's form.'¹

Now, when two parties are thus *tête-à-tête*—or, as the Italians express it, more appropriately for our purpose, 'at four eyes' together, *à quattro occhi*—the diminutive reflection which each observer beholds in the convex mirror of the other's eye as he gazes into it was called *pupilla* or *pupula* (a little puppet), and eventually the dark centre of the iris which forms that miniature image was designated the 'pupil.' The Persian *būbū*, the pupil of the eye, may perhaps be compared. The common meaning, therefore, to which both uses of the word converge is that of a person of diminutive size—in the one case, a person young and immature, and so requiring instruction and guardianship—in the other, a person dwarfed in appearance by the medium through which he is viewed.

We would scarcely have expected beforehand

¹ Troilus and Cressida, iii. 3.

that this characteristic of the eye being a little natural mirror would have so powerfully arrested the attention of mankind as to give a name to the organ, or a part of it, amongst races and peoples the most different. And yet so it undoubtedly did. For instance, in Hebrew the words which we translate 'the apple of the eye' ¹ (Deut. xxxii. 10; Prov. vii. 2) in the original are *îshôn ayin*, 'the little man of the eye,' i.e. pupil (diminutive of *îsh*, a man).² In the ancient Egyptian *iri* denotes a child as well as the pupil of the eye. Compare 'iris' (Greek *ἰρις*).³ The Coptic *lilou*, a child, and *allou*, pupil of the eye, are akin to each other and to the Egyptian *rr*, a child.⁴ The Arabic *kāh* is a man or boy, also the pupil of the eye.

So in Greek, *kōrê* (κορῆ) = (1) a girl, (2) a

¹ What we call the 'apple' the French call the 'plum' of the eye (*prunelle*).

² Gesenius tells us that a similar expression is found in the Arabic, Persian, Syriac, Coptic, and Ethiopic. He also gives as an alternative explanation of *bābhāh* (pupil), Zech. ii. 8, 'little boy' of the eye. I have an impression on my mind that the A.-Sax. *man-līca* (man's image) is applied to the pupil, but I cannot find that signification in Bosworth.

The Macusi Indians of Guiana have a strange idea that although the body will decay, 'the man in our eyes' will not die, but wander about. The disappearance of this image from the dim eyeballs of a sick man was considered a sign of approaching death, Grimm observes, even in European folk-lore (Tylor, *Prim. Culture*, vol. i. p. 389).

³ *Vide* Bunsen, *Egypt's Place in History*, vol. i. p. 561. *Alu* is a boy, *allu* the eye (*Ibid.*, vol. v. p. 748).

⁴ *Ibid.*, vol. i. p. 475.

doll, (3) the pupil of the eye. *Glénê* (γληνή),¹
(1) a little girl, (2) the pupil of the eye.

In Spanish, *niña*, (1) a child or infant, (2) the pupil, 'the sight of the eye, so called because it represents the person looking on it in so little a figure' (Stevens, Dict., 1706).

I believe that the Portuguese *menina*,¹ Venetian *putina*, Romagnol *bamben*, Sicilian *vavareda*, Picardian *papare*, all mean, (1) a baby, (2) the pupil or apple of the eye (Diez). Compare Prov. *anha*, (1) a little lamb, (2) the pupil.

Our word 'baby' was formerly applied in a similar manner to the image in the eye, as will appear from the annexed passages—

'But wee cannot so passe the *centre* of the *EYE*, which wee call *Pupilla*, *quasi Puppæ*, the *babie* in the eye, the *Sight*.'

Purchas, Microcosmus, p. 90 (1619).

'She clung about his neck, gave him ten kisses,
Toy'd with his locks, look'd babies in his eyes.'

Heywood, Love's Mistress, p. 8 (1636).

'Can ye look babies, sister,
In the young gallant's eyes?'

Beaumont and Fletcher, Loyal Subject, iii. 2.

'When I look babies in thine eyes,
Here Venus, there Adonis lies.'

Cleveland, On a Hermaphrodite, p. 19.

¹ Liddell and Scott (Lexicon) are certainly wrong in giving a reversed order of meaning. Pictet suggests a connection between γληνή and γαλῶς, *glos*, &c. (Orig. Indo-Europ., vol. ii. p. 375).

² A little girl, also the sight of the eye (Vieyra, s.v.)

As might be expected, the expression occurs frequently in Herrick's Anacreontic lyrics, *e.g.*—

'You blame me too, because I can't devise
Some sport, to please those babies in your eyes.'
Hesperides (ed. Hazlitt), vol. i. p. 12.

'It is an active flame, that flies
First to the babies of the eyes.'
Ibid., p. 138.

'Cleere are her eyes,
Like purest skies.
Discovering from thence
A babie there
That turns each sphere
Like an intelligence.'
Ibid., p. 207.

Pope has it also in his imitation of Cowley—

'The Baby in that sunny Sphere
So like a Phaëthon appears,
That Heav'n, the threaten'd World to spare,
Thought fit to drown him in her tears,'—

the sphere, it must be understood, being Celia's eye.

In order to 'see babies' thus in each other's eyes, the two faces must be in such close proximity that the phrase virtually came to mean kissing and embracing.

'No more fool,
To look gay babies in your eyes, young Roland,
And hang about your pretty neck.'
Beaumont and Fletcher, The Woman's Prize, v. 1.

'They may then kiss and coll, lye and look babies in
one another's eys.'

Burton, Anatomy of Melancholy, Part III., sec. 2,
mem. 6, subs. v.

'We will ga to the Dawnes and slubber up a sillibub, and I will looke babies in your eyes.'¹

Braithwaite, Two Lancashire Lovers (1640), p. 19.

'He that daily spies

Twin babies in his Mistress' Gemini's.'

Quarles, Emblems, Bk. II. 4.

Drayton further improves the idea and makes the 'babies' Cupids—

'While in their chrystal eyes he doth for Cupids look.'

Polyolbion, song xi.

In an ancient Irish Glossary edited by Whitley Stokes for the Irish Archæological Society (p. 45), we meet the curious term, *mac imresan* (apparently 'son of exceeding brightness,' 'son of the eye'?) to denote the 'pupil.'

A form of expression strikingly similar occurs in the Hebrew of Psalm xvii. 8, where the 'apple of the eye' is styled in the original 'the pupil, daughter of the eye' (*Bath ayin*).² A very bold figure of speech, though it does not appear in our

¹ Quoted in Brand's *Popular Antiquities*, vol. iii. p. 47.

² Generally, in the languages of the East, as is well known, whatever springs from, or is intimately connected with, anything else is called its son or daughter, *e.g.*, 'the daughters of a tree' (Gen. xlix. 22) are its branches; 'sons of the quiver' (Lam. iii. 13), *i.e.*, arrows, *cf.* 'sons of the bow' (Job xli. 28); 'sons of lightning' (Job v. 7), sparks, or more probably 'swift birds'; 'the firstborn of death' (Job xviii. 13), *i.e.*, a most deadly malady; (Arab.) 'daughter of death,' *i.e.*, a fatal fever; (Arab.) 'daughters of howling,' *i.e.*, jackals; so '*Boanerges*,' 'sons of thunder,' *i.e.*, men of fiery zeal; 'sons of Belial' or 'of worthlessness' (1 Sam. ii. 12), *i.e.*, worthless fellows; 'son of perdition' (John xvii. 12), *i.e.*, one utterly lost; *cf.* 'mother of the way' (Ezek. xxi. 21), *i.e.*, a road whence others spring, the parting of the way; *matres lectionis* (mothers of the

English version, results from the use of this Hebrew term for pupil (*îshôn*) in Proverbs vii. 9, where a young man is represented as passing through the street 'in the *pupil* of the night,' *i.e.*, in the central darkness of it, in the midnight hour, when the gloom is deepest—'the dead waste and middle of the night.' In like manner we speak of the 'eye of the wind,' the 'eye of the furnace,' meaning the most central and intensest part of it. This expression in Proverbs may remind us of the very poetical phrase for daybreak employed by Job (iii. 9, and xli. 18), 'the eyelids of the morning,'¹ the Dawn being conceived to raise her eyelids after

reading), *i.e.*, the vowel letters, which serve as guides in reading. Exactly similar is the Irish idiom, *e.g.*, *mac alla* (the son of the rock), is the highly poetical term for an *echo*, as it were the sound springing from the rock; *cf.* the Jewish *Bath-kol*, 'daughter of a voice,' *i.e.*, an echo, 'the original sound being viewed as the mother, and the reverberation, or secondary sound, as the daughter' (De Quincey). So Milton calls Echo the 'daughter of the sphere' (Comus, 241). 'Born of a great cry' (Tennyson, Holy Grail, p. 157, ed. 1870). *Mac-leabhair*, 'son of a book,' *i.e.*, a copy of it; *macratha*, 'son of prosperity,' *i.e.*, a prosperous man; *macstroigh*, 'son of prodigality,' *i.e.*, a spendthrift. Hence it would appear that the slang phrases 'the father of a beating,' 'the mother of a shower,' 'son of a gun,' in form at least, are Hebraisms. *Vide* Harmer, Observations, iv. 207.

¹ This figure was adopted by the old dramatist Middleton in his 'Game of Chess,' and by Milton in his 'Lycidas'—

'Together both, ere the high lawns appear'd
Under the opening eyelids of the morn,
We drove afield.'

25-27.

With 'pupil of the night' we may compare the similar Shaksperian phrases 'dark-eyed night' (Lear, ii. 1), 'black-browed night' (Midsummer-Night's Dream, iii. 2).

'Why here walk I in the black brow of night
To find you out.'

King John, v. 6.

the slumber of the night, and to dart forth her beaming glances in the first rays of the rising sun.

‘Pupil’ was still imperfectly naturalised in 1658, when Sir Thomas Browne writes the word ‘pupilla’ (Garden of Cyrus). The older words were ‘eye-ring’ (A.-Sax. *éag-ring*), and ‘eye-apple’ (A.-Sax. *éag-æppel*); ‘pupilla, happulle’ (Gloss. 14th cent.)

‘TOE.’—If we set down side by side the words for ‘toe’ and for ‘twig’ respectively in the Teutonic languages, we are at once struck by the family likeness they bear to each other—

	TOE.	TWIG OR BRANCH.
A.-Sax.	<i>tâ</i> (pl. <i>tân</i>).	<i>tân</i> .
Dut.	<i>teen</i> .	<i>teen</i> .
L. Dut.	<i>taan</i>	(Goth.) <i>tains</i> , (O. Eng.) <i>tein</i> .
O. Norse	<i>tâ</i> .	<i>teinn</i> .

Now there is no doubt whatever that the *-toe* in *mistle-toe* means *twig*, (A.-Sax.) *mistel-tan*, (O. Norse) *mistil-teinn* (*i.e.*, mistle-twig); and it would appear that our Teutonic ancestors, being endowed with a lively imagination, saw some resemblance to *twigs* or offshoots in the branching termination of the hand and foot, and called both by the same name, *tân* or *toes*. In Icelandic, *il* is the sole of the foot, and *il-kvister*, ‘sole-twigs,’ *il-thorn*, ‘sole-thorns,’ are poetical terms for the toes. We may compare the Sanskrit word *pani-pallava*, ‘a finger,’ literally ‘a hand-twig.’ Similarly, the

Greek poet Hesiod calls the hand 'a five-branched,' or 'five-twigged' (πέντοζος), and so our own Shakspeare, reversing the figure, speaks of 'the barked fingers of the elm' (Midsummer-Night's Dream, iv. 1).¹ The Romans had the one word, *planta*, for a shoot or twig and the foot, in later times especially the sole of it.

Palets, the word for finger in Russian, has been regarded, and no doubt correctly, as another form of *palka*, a stick, *palitsa*, a club, and so descriptive of a finger or toe, 'as one of the twigs into which the hand or foot branches.'² We may perhaps compare the Latin *palus*, a stake or pale, and *pollex*, the thumb, toe, or finger, a word which was also used for a twig. *Malchik-s-palchik*, 'the finger-long mannikin,' or Tom Thumb of Slavonic folk-lore, received his name from having sprung from his mother's little *finger* (*palchik*, a diminutive of *palets*), which she chopped off in slicing cabbages.

When Herrick sustained the loss of a finger, he moralised over his misfortune in language as

¹ Sans. *panchaçākha*, 'the five-branched,' is a name for the hand. So the Persian *penjeh* (the hand), connected with the Sans. *pancha* (five), is equivalent to the slang English expression, a man's 'fives,' or 'bunch of fives.' The game of 'fives' is so called because the ball is struck with the open hand (Tylor, Prim. Culture, vol. i. p. 235).

² Saturday Review, vol. xxxix. p. 632. Pictet observes that *palka*, *palitsa*, Welsh *palis*, Lat. *palus*, all had the primitive meaning of 'branch.' He suggests a Sanskrit form *pallaka*, synonymous with *pallava*, a branch (Orig. Indo-Europ., vol. i. p. 199).

quaintly characteristic as usual, adopting the same mode of expression—

‘One of the five straight branches of my hand
Is lopt already ; and the rest but stand
Expecting when to fall : which soon will be ;
First dyes the leafe, the bough next, next the tree.’
Hesperides (ed. Hazlitt), vol. i. p. 218.

To us unimaginative moderns, the comparison of the body with its members to a tree and its branches may seem a fanciful and farfetched conceit.¹ We may feel inclined to smile with wonder at the ocular hallucination of those word-makers who, like the newly-healed of Bethsaida, could see ‘men as trees, walking ;’ or at most, it is only in ‘the idle moods’ of conscious poetry that

‘We seem to see
A human touch about a tree,’

yet it is certain that bygone generations were strongly impressed by that resemblance.

‘In the construction of each,’ says Jones of Nayland, ‘there are some general principles which very obviously connect them. It is literally, as well as metaphorically, true that trees have limbs, and an animal body branches. A vascular system is also common to both, in the channels of which life is maintained and circulated. When the trachea, with its branches in the lungs, or the veins and arteries, or the nerves, are separately represented, we have the figure of a tree. The leaves of trees have a fibrous and fleshy part ; their bark is a covering which answers to the skin in animals.’²

¹ ‘For who ever saw
A man of leaves, a reasonable tree?’

Giles Fletcher.

² Quoted in Southey’s ‘Doctor,’ p. 581. Cf. Milton’s ‘corporal rind’ (= skin). Comus.

And so says that quaint divine who has been styled the Shakspeare of the Puritans, in his sermon entitled 'Mystical Bedlam'—

'The heart in man is like the root in a tree ; the organ or lung-pipe that comes of the left cell of the heart is like the stock of the tree, which divides itself into two parts, and thence spreads abroad as it were sprays and boughs into all the body, even to the arteries of the head.'

Thos. Adams, Works, vol. i. p. 258.

If all that the old traveller Evlia asserts be true, it is nothing surprising that the arboreal frame should, in certain respects, resemble ours, inasmuch as we spring from a common origin, and must own their kinship. The palm-tree, it appears, was created from the remainder of the clay out of which Adam was made. 'This is said to be the cause why the palm-trees are straight and upright like the stature of man. If you cut its branches, it not only does no harm to it, but grows even more, like the hair and beard of men: but if you cut off the head of the palm-tree, it gives a reddish juice like blood, and the tree perishes like a man whose head is cut off. The palm-trees are also male and female,' and have certain peculiarities of constitution, which he mentions, quite human in their character—

'From the same clay God created also the tree Wakwak, found in India, the fruit of which resembles the head of man, which, shaken by the wind, admits the sound of Wakwak' (vol. iv.) *Quoted in Southey, C.-P. Book*, vol. ii. p. 434.

Accordingly, Alfieri styles man '*la pianta umana*.'

There is a very curious and interesting passage in the religious poem called 'The Pricke of Conscience,' written by Richard Rolle, a monk of Hampole, near Doncaster, about 1340, in which he works out in detail the various points of likeness between man and a tree. Quoting from 'the grete clerk Innocent,' he says—

'What es man in shap bot a tre
 Turned up that es down, als men may se,
 Of whilk (which) the rotes (roots) that of it springes,
 Er (are) the hares (hairs) that on the heved (head) hynges
 (hangs);
 The stok nest (next) the rot (root) growand (growing)
 Es (is) the heved (head) with neck followand (following);
 The body of that tre thar-by
 Es the brest with the bely;
 The bughes (boughs) er the armes with the handes
 And the legges with the fete (feet) that standes :
 The braunches men may by skille call
 The tas (toes) and the fyngers alle.' LL. 672-683.

with a good deal more to the same purpose. In the last lines, it will be observed, we have exactly what we want—the toes identified with the branches. Andrew Marvell must have had the same idea in his mind when he wrote, in his poem 'On Appleton House'—

'Turn me but, and you shall see
 I was but *an inverted tree*.'¹

¹ Compare *chesne fourchu* (Rabelais), the attitude of standing on the head, and *l'arbre fourchu*, *infra*, p. 189.

The Persian punishment of burying criminals alive up to the

But indeed this grotesque notion of man being only a tree turned upside down, with the fibres of the roots on his head for hair, his body being the trunk, his arms and legs the branches, and his fingers and toes the twigs, is one of the highest antiquity. It appears first in the Vedas, which date back at least 1000 years B.C.

‘Man is indeed like a lofty tree : his hairs are the leaves, and his skin the cuticle. From his skin flows blood, like juice from bark ; it issues from his wounded person, as juice from a stricken tree. His flesh is the inner bark ; and the membrane near the bones is the white substance of the wood.¹ The bones within are the wood itself, and marrow and pith are alike. If, then, a felled tree spring anew from the root, from what root does mortal man grow again when hewn down by death ? Do not say from prolific seed ; for that is produced from the living person. Thus a tree, indeed, also springs from seed ; and likewise sprouts afresh [from the root] after [seemingly] dying ; but if the tree be torn up by the root, it does not grow again. From what root then does mortal man rise afresh when hewn down by death ?’²

The Vedas, or the Sacred Writing of the Hindus.
Colebrooke, Essays, vol. i. p. 63.

The comparison is to be found also in Plato, in Rabelais, in Novalis, Antonio Perez, Letrado

neck goes by the name of ‘tree-planting.’ Herodotus mentions that Cambyzes inflicted it upon twelve of the noblest Persians (Bk. III. ch. xxxv.)

‘I must decidedly plant a tree in my garden,’ was the significant hint given by another monarch to a courtier who had offended him (Rawlinson, *in loc.*)

¹ *Snava* and *kināta*, answering to the *periosteum* and *alburnum*.

² *Cf.* Job xiv. 7-10.

del Cielo, and Olivia Sabuco (*vide* Southey's 'Doctor,' pp. 581-583).

'L'homme est un arbre renversé,' says an old French adage, quoted by Génin (*Récréations Philologiques*, vol. ii. p. 243). And so Taylor, the Water Poet—

'I a wise man's sayings must approve
Man is a tree, whose root doth grow above.'

The last quotation I will make is this from Purchas's 'Microcosmus, or 'Historie of Man' (1619)—

'Thus wee are Trees (not onely in that naturall unlike likeness, whereby Man is said to be *Arbor inversa*, a Tree with Root upwards, because Sense and Motion are from the head), nor Trees good for meat, but Trees *which bring not forth good fruit*, like the *fruitlesse accursed Figge-tree*; yea, *evill Trees*, which bring forth *evill Fruit*' (p. 340).

Other instances of the body and its members being called by names derived from the corresponding parts of a plant or tree are the following:—

'Corpse,' formerly used of a living body quite as much as of a dead, Lat. *corpus*, is ultimately traceable to *korpós*, the Æolic form of *kormós*, the Greek word for the trunk of a tree. The Coptic *kaf*, 'body' (Egyptian hieroglyphics *kef*), likewise denotes the 'trunk of a tree.'¹

'Belly' is the Welsh *bol*, *boly*, Icel. *bolr*, originally the *bole* or round part of a tree.

'Buck,' a provincial English word for the breast

¹ Osburn, *Monumental History of Egypt*, vol. i. p. 288.

or belly, O. Eng. *bouke*, Ger. *bauch*, is the A.-Sax. *búce*, Icel. *búkr*, the trunk or body of an animal, said to be another form of *butr*, a log or trunk of a tree. 'Bulk,' which seems formerly to have denoted the chest, may be the same word. Florio, in his 'New World of Words' (1611), defines *Epigastrio* to be 'all the outward part of the belly from the *bulke*' downwards.

'Leg' is the Old Norse *leggr*, a stalk or stem. So in Irish *lorga* denotes the stalk of a plant as well as the leg; in Manx *lurgey* is the shin or shank, and *lorg* a stick or staff. Ger. *bein*, Dut. *been*, Icel. *bein*, the leg, our 'bone,' A.-Sax. *bân*, is connected with the Welsh *bôn*, a stem, stock, or trunk, A.-Sax. *bune*, a reed or pipe. Similarly, the Sanskrit *nala* is a reed, *nalaka* a bone; Hebrew *kaneh*, a reed or stalk, also the arm-bone. The Italian *cannella* has an exactly similar bifurcation of meaning. Compare the German *rohrbein*.

The Arabic *sâk* signifies the leg as well as the stem, stalk, or stock of a tree. The Persian term is *shâch*, a branch, Sanskrit *çâkhâ*, a branch, an arm.

The Polish *reka*, the hand, Slav. *râka*, Lith. *ranka*, the arm and hand, is connected by Pictet with the German *ranke*, a twig or vine-branch, Sans. *lanka*, a branch, and more remotely with the Latin *lancea*, Irish *lang*.¹

¹ Orig. Indo-Europ., vol. i. p. 198.

The 'groin,' or, as it was sometimes spelt formerly, the 'grine,' denotes that part of the body where it bifurcates or branches off into the legs, Fr. *fourchure*, and is identical with the north-country word *grain*, the branch of a tree, O. Norse *grein*, Swed. *gren*, Dan. *green*, a bough, literally 'that which separates from the tree' (O. Norse *greina*, to separate). In the Cleveland dialect, *graining* is the fork or division of a tree into branches; in the Swedish dialects, *gren*, *grajn*, is the fork made by two shoots of a tree, or by the thighs, *greinar*, the two thighs with the angle between them (Atkinson). What 'a poor, bare, forked animal,' exclaimed Lear, is 'unaccommodated man,' *i.e.*, man without his clothes (act iii. sc. 4). Compare '*l'arbre fourchu*, a standing on the hands with out-stretcht legs' (Cotgrave), and *chesne fourchu* in Rabelais, the attitude of standing on the head. M. Michel informs us that it was once customary in the slang phraseology of the Continent to call a man's body a *tree*—'Dans l'ancienne Germania *arbol*, qui signifie *arbre* en castillan, avait le sens de *cuerpo* (corps).—Étude sur l'Argot, *s.v.* *Chêne*.

Synonymous with 'groin' is the old term 'twist,' and this also denoted a bough, originally the fork in a branch. *Cf.*—

'He slepit as foul on twist.'

Barbour's Bruce, Bk. VII. l. 188.

By the converse process the different parts of a tree were often compared to human limbs. We have seen already how Shakspeare calls the twigs of the elm its 'barky fingers.'¹ 'Branch,' originally 'an arm,' is connected with '*brace*,' Lat. *brachium*, an arm (Wedgwood). Thus the French name *Male-branche* is explained to be of like signification with *Malemeyn*, 'Badhand' or 'Maimed-hand.'² Cf. 'limb,' A.-S. *lim*, O. N. *lim*, a branch.

'Bough,' (A.-Sax.) *bog*, *boh*, meant originally 'an arm;' cf. elbow, (A.-Sax.) *elboga*.

In Sanskrit *tāla* not only denotes the palm-tree, but the open hand with fingers extended, the palm, while *talāṅgule* is the toe.

(Heb.) *kaph*, a palm-branch, was originally the palm or hollow of the hand. Similarly, the

'Palm'-(tree) was so called 'because the leaves are like a *hand* opened wide,' (Lat.) *palma*, (Gk.) *παλάμη*, and its fruit in like manner was called

'Date,' (Fr.) *datte*, (O. Fr.) *dacte*, (Sp.) *datil*, from its resemblance to a *finger*, (Lat.) *dactylus*,³ (Gk.) *δάκτυλος*. Cotgrave gives also '*Dactyle*, the

¹ Sir John Sinclair mentions a disease that carrots are subject to, called '*Fingers and Toes*.' I do not know the nature of it, but suppose it is a tendency to degenerate into dactyloid excrescences (Correspondence, vol. ii. p. 301). 'Deadman's fingers' is the popular name of the *orchis mascula*, from the handlike shape of its pale-coloured tubers.

² Bardsley, English Surnames, p. 336.

³ The Dutch *tak*, a twig, perhaps represents the *dak* of the Greek *dák-tulos*, (Lat.) *dig-itus*, a finger or toe.

Date-grape or *Finger-grape*.' And to conclude with an instance from the Latin, *coma* (the hair) is often used poetically for the leaves or foliage of trees.

So Spenser, in the 'Shepheards Calender' (Februarie), speaks of a goodly oak

'With *armes* full strong and largely displayd,'

'The *bodie* bigge, and mightely pight ;'

and describes it in its age as one that

'Oft his hoarie *locks* down doth cast.'

I may remark that in the ancient proverbial saying which I have given above, 'L'homme est un arbre renversé,' the meaning seems to have been 'the mouth, which in man is in the head, in the tree is in the foot,' *i.e.*, its roots ('Porque las raices en el arbol son la boca en el hombre,' Hernan Nuñez, 1555, from whom Génin quotes it). Aristotle has the same idea (*αἱ δὲ ῥίζαι τῷ στόματι ἀνάλογον κ. τ. λ.*) And in Sanskrit we meet the word *anghri-pa* for a tree, literally 'drinking with the foot.' The poet Carew, on the other hand, speaking metaphorically of his mistress, calls her foot

'The precious *root*

On which the goodly cedar grows.'

I might add that in Isaiah lxvi. 14, 'Your bones shall flourish (sprout, or branch forth) like an herb,' if we accept Hitzig's interpretation of

the passage, the human frame is likened to a tree, of which the bones are the branches, and the muscles, flesh, and skin, the leaves.¹

The above use of words whereby the frame of man is structurally assimilated to that of a tree must not be confounded with another use, which is equally common, whereby he is merely figuratively compared in respect of his growth and natural descent to a shoot or branch springing from the main trunk. In the Scriptures offspring is frequently styled a rod, a stem, a branch; and we still use such phrases as a 'sprig of fashion,' 'the scion of a noble house.'

'Thy father, had he lived this day,
To see the *braunche of his bodie* displaie,
How would he have joyed at this sweete sight!"—

says the Goat to her Son in the 'Shepherds Calender' (Maye).

¹ From the resemblance of the double root of the mandrake, or mandragora, to the shape of the 'poor, bare, forked animal' man, it was called *anthropomorphon* by Pythagoras, and *semihomo* by Columella. The Chinese name for it is *jin-seng*, 'resemblance of man,' and the Iroquois *abesoutchenza*, 'a child.' Hence, according to the doctrine of signatures, arose the widely-spread superstitious notion that the mandrake was efficacious in promoting the procreation of children, which prevails among the Oriental nations, the Chinese, and the North American Indians, and led Rachel of old to long for this plant when as yet she had no child (Gen. xxx. 14). So striking is the form, that 'fraudulent dealers usually replaced its roots with those of the white bryony cut to the shape of men and women, and dried in a hot sand-bath' (Prior, Popular Names of Plants, p. 143). *Vide* also Browne's 'Popular Errors,' Bk. II. ch. 6; Smith, B. Dict. s.v.; Tylor, Early History of Mankind, p. 123; Gerard's Herbal, p. 281 (1597).

Other instances of this use of words are the following:—

‘Imp,’ formerly applied to a child or offspring generally, is the Welsh *imp*, *impyn*, a scion, shoot, Ger. *impfen*, A.-Sax. *impan*, to graft. Compare Fr. ‘*peton*, the slender stalk of a leaf or fruit; *mon peton*, my pretty springall, my gentle *imp*’ (Cotgrave).

‘An angel’s trumpe from heauen proclaim’d his name
Jesus, who came lost Adam’s *impes* to saue.’

England’s Welcome to James (1603).

Spanish *chaborra*, a young maiden, *chabasca*, a twig or rod, both from Lat. *clava*, a graft (Diez).

A ‘gallant,’ Scot. *callan*, *callant*, a youth, Irish *gallan*, a youth, meant originally a branch, Port. *galho*, a shoot or sprig.

Irish *ogán*, a branch or twig, is also a young man. Pictet identifies this word with the Sanskrit *ûhani*, a broom.¹ Irish *geug*, a branch, also a girl.

Irish *gas*, *gasan*, a stalk or bough, is commonly used for a boy, the Anglo-Irish ‘gossoon.’ In Welsh *gras*, *grassan* is a youth, a servant, and thence comes the Middle Lat. *vassus*, a retainer, our ‘vassal,’ O. Fr. *vaslet* and *varlet*, a boy, our ‘varlet’ and ‘valet.’

Fr. *garçon*, O. Fr. *gars*, a boy, *garce*, a girl, Sp. *garzon*, It. *garzone*, Diez has shown to be from

¹ *Langues Celtiques*, p. 66.

the Lat. *carduus* (a thistle), used in the general sense of a bud or stalk. Compare the Milanese *garzon*, a thistle, also a boy, *garzoeu*, the bud of a vine [It. *garzatore* = *cardatore*, a wool-carder].

The Greek *móschos* and *kóros* denote both a branch and a boy, and the Italian *toso*, a boy, O. Fr. *tosel*, is a corrupted form of *torso*, a bud or stem. Compare Fr. *petit trognon*, a term of endearment for a child.

‘Chit,’ a contemptuous term for the same, originally signified a shoot or sprig. Compare *chit*, a provincial term for a sprout, *chat*,¹ a twig, A.-Sax. *cið*, a shoot or sprig. It. *cita* is a girl, *cito* a little boy. These words may perhaps be connected with It. *cica*, Sp. *chico*, anything small, Fr. *chicot*, a sprig or stump.

‘Lackey,’ Fr. *laquais*, Sp. and Port. *lacayo*, Prov. *laccai*, which also means a branch (Diez).

Gaelic *clann*, children, our ‘clan,’ corresponds to the Welsh *plant*, offspring, children. Compare *planu*, to shoot, to plant, Lat. *planta*, a plant.

‘Lad,’ Welsh *llard*, what shoots out, a lad, Goth. *-lauths* is from *liudan*, to grow (deduced by Benfey from the Sanskrit *ruh*, to grow), and so probably is akin to Ger. *lode*, a sprig or shoot, *lath*, a rod or young tree, Welsh *llath*, a rod or yard, our ‘lath,’ Sans. *latâ*, a branch. Compare the Old English

¹ Cumberland *chats*, small branches, metaphorically applied to stripling youths (Ferguson).

word *springald* for a youth, the original meaning of which was probably a shoot or branch (Wedgwood).

The Latin *pellex*, Gk. *pállax*, a youth, *pallakê*, a girl, according to Pictet, meant originally a branch or shoot, from a Sanskrit form, *pallaka*, the same as *pallava*, a branch.¹

The Welsh *llanc*, a youth, *llances*, a girl, are akin to the Sanskrit *lanka*, a branch, Lat. *lancea*.

The Icelandic *grér*, a poetical word for a man, seems to have signified primarily a twig, from *gróa*, to grow (Cleasby, Icelandic Dictionary, *s.v.*)

Yet one other point remains to be noticed in which man has sometimes been regarded as the fantastic counterpart of a tree. When he is dry and shrivelled with age, and stiffened in his joints, he becomes suggestive of the gnarled and sapless trunk of 'the gouty oak,' 'with scirrhous root and tendons.' And so a person well stricken in years is called by Greek and Roman authors 'an oak' ('*drûs*,' '*arida quercus*'), 'an aged oak' (*gerándryon*); by the French, *tayon*, which denotes, as Cotgrave informs us, 'a grandfather, also an oak of 60 years' growth.' A female of advanced age is disrespectfully styled by the Scotch 'an auld runt,' this being also the term for the trunk of a tree, or any hardened stalk or stem.² In vulgar parlance, 'an old rampike' is

¹ Orig. Indo-Europ., vol. i. p. 199.

² 'Runt,' being also applied to an old cow (*cf.* Ger. *rinde*), it must be admitted that the above identification is open to some doubt.

an expression that may frequently be heard with a similarly opprobrious significance. It seems to have been originally and properly applied to a tree which has begun to decay at the top from age, being so used frequently by Drayton in the form 'ranpike' and 'ranpick tree,' and then in a secondary sense to a crazy hag.

Similarly, 'dotard,' which in standard English means only a stupid or imbecile old man, in provincial English is used of an aged tree that has begun to show symptoms of decadence, and a tree of this sort is said to be '*doated*.' This word is either from the Scotch *dottar*, to become stupid, *doited*, stupid, *dutt*, to doze, be sleepy (just as I have heard the word 'sleepy' itself applied to an over-ripe pear verging towards decay), and so a *doddered* oak is a lifeless oak, while *doddipoll* is a blockhead, and the Frisian *dodd* is a simpleton; or else, as Mr Wedgwood is inclined to think, it is akin to the Icelandic *daudhr*, Dan. *död*, dead, dull, Goth. *dauths*, 'dead.'

'In vain doth any man in forrests poak, that takes a *dotard* for a timber oake,' says Cotgrave under the word *marrein*. The following quotations are from that excellent old divine Thomas Adams—

'Oaks and cedars are good for building, poplars for pales, very bushes for hedging, *doted* wood for firing; but the fruitless vine is good for nothing.' Vol. ii. p. 184 (Nichol's ed.)

‘Go into your grounds in the dead of winter, and of two naked and destitute trees you know not which is the sound, which the *doted*.’ *Ibid.*, p. 239.

And this from Howell—

‘With the Bark they make Tents, and the *dotard* Trees serve for firing.’ *Fam. Letters*, Bk. II. p. 54 (1634).

When a man or a tree begins to dote, in both alike the first symptoms of failing of the vital powers will frequently be observed to manifest themselves in the head. Everybody will remember, as an interesting parallel, the pathetic observation of Dean Swift, when under a presentiment of his own melancholy fate he pointed out a blasted elm to a friend—‘I shall be like that tree, and die first at the top.’ The tree was a ‘dotard,’ and the great wit’s foreboding fears were but too truly fulfilled; he was such himself before he died.

A similar comparison is suggested in the second eclogue of the ‘Shepherds Calender,’ already referred to. Cuddie, the herdsman’s boy, pours contempt on the aged Shepherd Thenot for his feebleness and unlustiness—

‘I deeme thy braine emperished bee
Through rusty elde, that hath rotted thee.’

Thereupon the wise old shepherd reproves the forward youngster by the apologue of the Oak and the Briar, in the course of which, however, he tacitly admits that the proper resemblance to himself is to be found in the aged tree, whose

‘Toppe was bald, and wasted with wormes,
His honor decayed, his braunches sere.’

CHAPTER VIII.

THE WORDS 'CHIGNON' — 'NODDLE' — 'PATE' —
 'SKULL' — 'COCO-NUT' — 'FOOL' — 'BOAST' —
 'BUFFOON' — 'FATUOUS,' ETC.

'CHIGNON.'—This, like most other of our 'outlandish' fashions (I use the term in its good old English sense of *foreign*, without, at the same time, discarding its modern innuendo), came to us from the land of milliners, and brought its native name along with it. Everybody knows what a chignon is, at least *outwardly*, an abnormal protuberance, sometimes of monstrous proportions, composed of hair and other materials unknown, and erected by ladies for the adornment of their polls,—but everybody perhaps does not know why it is called so.

Chignon in French is defined to be 'les cheveux que les femmes frisent sur la derrière de la tête,' but originally it was 'la derrière de la tête' itself. Just as the word 'head,' in the Georgian era, meant the elaborate and cumbrous structure of the *coiffeur*,¹ which was, in his estimation, the head

¹ Some idea of the heavy burdens which the tyranny of the hair-

par excellence,¹ the *raison d'être*, and final cause that skulls were made at all; so the French *chignon*, the poll, came to mean the hair that grew thereon, especially when dressed *à la mode*. Now *chignon*, in Old French *chaignon*, *chaïgnon*, means the nape of the neck, but it also meant the link or ring of a chain, and comes from *chaine*, which again comes from the Latin *catena*, a chain. So *chainon du col*, (Languedoc) *cadena daou col*, is the vertebra, or, to use a pure English word, the 'whirl-bone'² of the neck, the pivot on which the head turns, being the last link, as it were, of the knotted chain of bones which forms the spine. We find in Cotgrave (1660), '*Chainon*, a linke of a chaine; *chainon du col*, the naupe, or (more properly) the chine bone, of the neck; *chignon*, the chine, or chinepiece of the neck.'

Curiously similar is the derivation of the word 'noddle,' Old English 'nodyle.' It is now used ludicrously for the entire head, but properly and originally it meant the projecting part at the back of the head (*occiput*), the nape of the neck, and corresponds to the Italian *nodello*,

dresser imposed on our great grandmothers may be obtained from the illustrations in Wright's Caricature History of the Georges, p. 255 *seq.*

¹ Similarly, the *toupée* of 1775, a high detached tuft of hair, like a cockatoo's crest, Horace Walpole mentions in his Letters, was called *la physiognomie*.

² 'Whyrlebone, or hole of a joynt, vertebra' (Prompt. Parvulorum). 'Patelle, the whirle-bone of the knee' (Cotgrave).

from *nodo*, a knot, also ‘the turning joynt in the chine or backe-bone’ (Florio); *nodo del collo*, the nape of the neck, (Dut.) *knod*, (O. Norse) *knod*, (Lat.) *nodus*, a knot, also a vertebra or back-bone,¹ (e.g., in Pliny, ‘*cervix articulorum nodis jungitur*’). The word *cer-vix*, the neck, which we have here lighted on incidentally, is itself illustrative, meaning, as it does, ‘the head-binder,’ what ties on the head; *cer-* corresponding to *cara*, (Gk.) *καρά*, (Zend.) *çara*, (Sans.) *çiras*, the head, and *-vix* (*vic-s*), being the root of *vincire*, to bind. Another Sanskrit word for neck is *çirodharâ*, literally ‘the head-bearer,’ from *çiras*, the head, and *dhri*, to bear, which reminds us of the poetical term which the Latin anatomists devised for the first and topmost vertebra of the neck, ‘*atlantion*,’ the Atlas bone, because like that Titan of old it supported the globe. ‘This joint (of the ridge-bone) or knot abouesaid they call Atlantion, and it is the very first spondyle of them all’ (Pliny xxviii. 8, Holland Trans. ii. 310, 1634). Hamlet, it may be remembered, calls the head the globe—

‘Remember thee!

Ay, thou poor ghost, while memory holds a seat

In this distracted globe.

Act i. sc. 5.

If we examine some of the different names

¹ Perhaps ‘nott-pated,’ (Shakspeare) ‘nott-headed,’ A.-Sax. *hnót*, are connected.

which have been given to the head, it will be found that most of them, *e.g.*, ‘pate,’ ‘mazzard,’ ‘skull,’ ‘sconce,’ ‘nut,’ ‘*tête*,’ &c., have been derived from various common articles which are round and hollow, such as a cup, a bowl, a shell, a gourd, or a coco-nut, which the skull was thought to resemble.

‘Pate,’ for instance, means the brain-*pan*, and is akin to the French *pate* (a plate), (Lat.) *patina* (a plate or pan), *cf.* (Ger.) *platte* (a plate, and pate), (Irish) *plaitin* (a little plate, a skull).¹ This word, like noddle, and most of the others I have mentioned, has now acquired a ludicrous or burlesque signification which it had not formerly, witness the use of it in the Prayer-Book version of the Psalms (vii. 17). In Old English, ‘pan,’ ‘panne,’ means the skull, and is equivalent to the word ‘brain-pan,’ which occurs in Shakspeare—

‘Many a time, but for a sallet, my *brain-pan* had been cleft
with a brown bill.’ *2d Pt. Henry VI.*, iv. 10.

(Friesic) *breinpanne*, (prov. Eng.) *harn-pan* (from A.-Sax. *hærnes* = brain). Compare the Italian *bacinetto*, ‘a little bason, also a skull’ (Florio), and ‘poll,’ (Old Eng.) ‘boll’ and ‘ball,’ (Dut.) *pol* and *bol*, the head, which is another form of (Icel.) *bolli*, (Fr.) *boule*, a ‘bowl.’

‘Mazzard,’ another Shaksperian word—

¹ Wedgwood, *s.v.*

‘Let me go, sir,
Or I’ll knock you o’er the mazzard,’

Othello ii. 3.

anciently ‘mazer,’ has been identified¹ with the Old English word ‘mazer,’ which means a cup, bowl, or goblet. So the German *kopf* (the head) in Old German means a *cup*;² ‘nape’ (originally the back of the head), (A.-Sax.) *cnæp*, answers to the Welsh *cnap*, a knob, boss, (Ger.) *knopf*, and *nappf*, (Lang.) *nap*, a bowl or porringer.

Compare also the Greek *skuphion* (σκυφίον), a cup, also a skull. Lith. *kiausza*, the skull, from *kauszaz*, cup, goblet, Sans. *kôsha*, cup, vessel. Sp. *colodrillo*, ‘the noddle or hinder part of the head’ (Minsheu), from *colodra*, a pail, vessel. It. *coppa*, ‘any cup, bowle, mazer or goblet—also the nape of the head’ (Florio).

The French *tête*, anciently *teste*, *testa* in Italian, Spanish, Portuguese, and Provençal, is the Latin *testa*, an earthen pot, also the skull. Compare the French *têt*, a potsherd, It., Sp., Port. *testo*, from Lat. *testum*.

Hence our words ‘testy,’ Fr. *testu*, heady, headstrong, irascible; ‘a tester,’ *i.e.*, a sixpenny-piece, anciently *testerne*, *teston*, so called from the mon-

¹ Nares, Glossary, s.v.

² Cf. Gk. *kubê* (κυβή), the head, *kúmbê*, a cup, (Ger. *humpe*), *kúmbachos* (κύμβαχος), headforemost. Heb. *gulgoleth*, a skull (compare *Golgotha*), *gullâh*, a bowl (compare Eccles. xii. 6, where this word seems to be used figuratively for the skull), Gk. *gaûlos*, from the root *gâlal*, to roll. Gk. *kôtta*, head (It. *cottula*), *kotûlê*, a cup, Lat. *cotula*.

arch's head stamped upon it, just as 'penny,' according to some, is from the Celtic *pen*, a head; 'tester,' Fr. *têteière*, the head of a bed, a word which Sylvester absurdly enough applies to the canopy of heaven—

'He th' Azure *Tester* trimm'd with golden marks
And richly spangled with bright glistening sparks.'

Du Bartas, Div. Weekes, p. 74.

The French and Italians, on the other hand, call the canopy or tester of a bedstead its *sky*, *ciel*, *cielo*. 'Himmel' in German has both meanings.

'Skull' is Scotch '*skull*' (a bowl or drinking-cup),¹ O. Eng. *schal*, O. Norse *skúl*, Swed. *skull*, *skoll* (a bowl), *skalle* (a skull), and *skal* (a shell), Dan. *skal* (a shell), Irish *sgala*, a bowl or goblet, Sans. *caluka*, a vessel.² So the Sanskrit *çankha*, a shell or conch, means also the temporal bone, Lat. *concha*, Gk. *kóngchê* (κόγχη) and *kóngchos* (κόγχος), a shell, also the upper part of the skull, the 'sconce.'(?).

¹ The once generally received notion that our northern ancestors used to drink at their banquets out of the skulls of their enemies, appears to have arisen from not understanding that *skull* was a genuine old Teutonic word for a *cup*. The belief that the heroes of Valhalla drank their ale out of literal skulls, or as Southey puts it—

'Thought

One day from Ella's skull to quaff the mead

Their labour's guerdon'—

is equally erroneous. In the death-song of King Ragnar Lodbrok, he consoles himself with the prospect of drinking beer in Odin's palace 'out of curved horns.' This Professor Rask has shown to be the true rendering, and not 'out of the skulls of our enemies,' as it used formerly to be translated. Mallet, *N. Antiq.*, p. 105; D'Israeli, *Amenities of Literature*, i. 36.

² Pictet, *Langues Celtiques*, p. 43.

From the Lat. *concha* (a shell) just mentioned comes the Sardinian *conca*, the head, O. Sp. *coca*, Sp. *cogote*, Prov. *cogot* (back of the head);¹ and through the adjectival form *concheus*, the It. *coccio* (potsherd), *coccia* (the head), Sp. *cuezo*, whence with *post* prefixed comes Sp. *pescuezo*, Port. *pescoço*, the nape of the neck, literally 'hind-cask.'²

At a first glance it might be supposed that the Old Spanish word *coca*, for the head, was derived from the coco-nut, just as the French *nuque*, in the other Romance languages *nuca*, the nape of the neck, is probably identical with the Latin *nux* (*nuc-s*) a nut, just as in English slang 'nut' is used for the head.³ But the reverse is really the case. It is the coco-nut that derives its name from *coca*; 'Children call the head by this name—so in Old Spanish,' says Stevens in his Dictionary (1706), and *carar*, he tells us, is 'to make mouths or gestures like a monkey.' When the Portuguese made settlements in the Indies, they were struck by the resemblance which the brown nuts of the palm-tree, with their hairy covering and three black marks not unlike to features, bore to the head and wizzened face of the monkeys which they saw gambolling around

¹ Also Fr. *coque* (egg-shell), *cocon*, 'cocoon,' It. *cocca*, Sp. *coca*, O. Fr. *coque*, Eng. 'cock'-(boat).

² So Sp. *casco*, (1) an earthen pot, cup, or cask; (2) a head, a pate, a scone (Minsheu).

³ The Greek *kāruon* (κάρυον), a nut, seems to contain the root of *kāra* (κάρα), the head, Sans. *çiras*.

them, and so they styled them ‘monkey-heads,’ *coca* or *coco*, the original meaning of that word being an ugly face or mask, a bugbear.¹ This comparison seems to have been made in the very earliest times, for in Sanskrit *munda-phala*, ‘skull-producer’ (from *munda*, a bald pate), is a name for the coco-nut tree, the fruit being regarded as one step towards the human head made by Visvā-mitra when he proposed attempting a creation in opposition to that of Brahmā (M. Williams).

According to a Polynesian legend, the coco-nut was created from a man’s head,² the chestnuts from his kidneys, and the yams from his legs (Tylor, *Prim. Culture*, i. 367).

The old traveller Evlia affirms that the cocoa-tree, or *kullserr*, as he calls it, was formed by the Creator, according to the opinion of the old historians and the commentators of the Koran, from the remainder of the clay of which Adam was made. It produces, he says, a round black nut, on which [for this reason, apparently] ‘all the parts of a man’s head may be seen, mouth, nose, eyebrows, eyes, hair, and whiskers. A wonderful sight!’ (Southey, *C.-P. Book*, vol. ii. p. 434).

¹ Philolog. Soc. Trans., 1862-63, p. 162. Marsh, *Lectures on English* (ed. Smith), p. 100.

² In Parisian slang *coco* is still a popular term for the head, and a contemptuous one for an inconsiderable and mean person, while its diminutive, *cocodès*, denotes a ridiculous young dandy.

‘Honour your paternal aunt, the date-palm,’ says Mohammed, ‘for she was created in Paradise of the same earth from which Adam was made.’

Other vegetable products, generally those of a round form, and filled with soft pulp of a watery and insipid nature, have furnished ludicrous and uncomplimentary names for the human skull, especially those skulls of overgrown dimensions which are considered to contain brains more remarkable for their quantity than quality. For instance, in Italian, ‘*zucca*, any kind of Gourd or Pumpion, used also metaphorically for a mans head, sconce, nob, pate, or scull’ (Florio);¹ *cocuzza*, a gourd, *cocuzzolo*, the crown of the head.² *Cucozzone* (gourd-head) was the nickname by which Cardinal Patrizi was popularly known in Rome some years ago; *cf.* Latin, ‘*cucurbitæ caput*.’

Sumph, a Scotch term for a dull and stupid fellow (it may be met in Black’s ‘Daughter of Heth,’ vol. i.), denotes originally a blockhead, whose brain is as soft and spongy as a tead-

¹ The French *gourd* (numb, senseless, dull, heavy) has no connection, however, with *gourde* (a gourd). It is from the Latin *gurdus*, stupid, (Sp.) *gordo*, while *gourde*, *gouhourde*, *gougourde* is from *cucurbita*, (It.) *cucuzza*.

² Génin (Récréations Philolog. vol. i. p. 295) remarks that the words *melon*, *concombre*, *cornichon*, *citronille*, *coloquinte*, are similarly used in French. He also quotes the popular saying *Bête comme un chou*. *Cf.* Latin *bliteus*, insipid, foolish, from *blitum* (βλίτον), a pot-herb, orache, and the Italian *bizzo*, *bizzocco*, *bizzoccone*, a blockhead, which appears to be the modern representative of *bliteus*.

stool. Cf. Cumberland *sap-head*, a simpleton. It is the same word as the Danish and Swedish *svamp*, (Goth.) *swamms*, (Ger.) *schwamm*, (Dut.) *zwam*, (A.-Sax.) *swamm*, (Icel.) *svampr*, all of which mean a sponge or fungus, and so is near akin to the German *sumpf*, soft plashy ground, a bog, our 'swamp,' Greek *somphós*, spongy, loose, porous. In a similar manner the Italian *tartufo*, a fungus or truffle, is used to designate a base and worthless fellow. Génin remarks that it was from that language that Molière adopted the name of Tartufe for the hypocrite in his celebrated comedy, citing in confirmation Plautus' use of *fungus* for a dolt or idiot—

'Adeon' me fuisse fungum ut qui illi crederem.'

Bacchid. II. 3, 49.

Those fungi, which, like puff-balls, are round in shape, and filled with dust or corruption, would afford an apt comparison for the empty-headed, addle-pated fool—'The mouldy chambers of the dull idiot's brain.' Cf. Milan., *tartuffol*, (1) a truffle, (2) a dotard; Neapol. *taratufolo*, a simpleton. See also Spelman, Glossary, *s.v.* *Arga*, where he attempts to identify 'cuckold' with Fr. *coucourd*.

'Costard,' a species of large apple,¹ is frequently employed by the Elizabethan dramatists for a

¹ Hence 'costermonger,' originally an apple-seller.

man's head, and it is one of Shakspeare's jests that the character who bears that name in 'Love's Labour's Lost' (v. 2), when enacting the part of Pompey in the interlude of the Nine Worthies, imagines that he is standing for 'Pompion the Great,' *i.e.*, the Great Pumpkin. Our word 'bumpkin,' for a stupid country lout, seems to be only another form of this pompion, pumpion, or pumpkin.¹ In the 'Merry Wives of Windsor,' Mistress Ford styles Falstaff, 'This gross watery pumpion,' though the special reference there is to the phlegmatic corpulence of the unwieldy knight. It is the French *pompon*, (It.) *popone*, *pepone*, (Lat.) *pepo(n)*, (Gk.) *pēpôn* (πέπων), a gourd. In later Latin *pepo(n)* came to denote a foolish or stupid person,² and in Greek, likewise, it was a term of reproach and contempt.

The sounding hollowness of the gourd when dry was also a point of comparison in this connection. '*Cascos de Calabaza* (calabash-skull), that is, rattle-headed or empty skull' (Stevens, Sp. Dict., 1706), It. *zucca al vento* (gourd full of

¹ Cf. The form 'tamkin,' from 'tampion.'

² *E.g.*, 'Cur non magis et pepo tam insulsus, et chamaeleon tam inflatus?' (Tertullian, De Anima, xxxii., ed. Semler, vol. iv. p. 240). *Être un melon*, is to be as soft-headed as a squash, to be 'green' or stupid. Dr Brewer remarks that *melon* in the school-slang of St Cyr denotes a new-comer fresh from home, a 'molly-coddle' (Dict. Phrase and Fable, s.v.), while *cocons* is the corresponding term for the first-year students at L'École Polytechnique. The Persian *kālāk* denotes a fool as well as an unripe melon.

air), 'a witlesse-scul, an addle-head, or shallow-braine' (Florio).

It was an appropriate title, therefore, that was conferred on the foolish braggart Oliver Proudpute in the 'Fair Maid of Perth,' when he fell in with the band of mummers on Fastern's E'en, and was dubbed a Knight of the Calabash, with the salutation, 'Rise up, sweet Sir Oliver Thatchpate, Knight of the Honourable Order of the Pumpkin—rise up, in the name of Nonsense' (ch. xvi.)

Almost identical is the conception which lies at the bottom of the word 'fool.' Let us examine it at length, and we shall find that Jacques was not so far wrong in affirming that such 'strange beasts' as Touchstone and Audrey—the professional jester and the mere simplician—'in all tongues are called fools' (As You Like It, v. 4); and that the learned Southey was clearly mistaken when he said that 'the name for *fool* seems to be original in every language' (Common-Place Book, vol. iv. p. 577).

'Fool' is the French *fou*, *folle*; Corn. *fol*, Welsh *ffôl*, Armor. *foll*, It. *folle*, Prov. and O. Sp. *fol*, Mid. Lat. *follus*.¹ All these words are cognate with the Latin *follis* (= Gk. *θύλλης*), 'an inflated bladder, a bellows'—which, in later times, from the notion of tumid

¹ Hence, also, (Fr.) *affoler*, to make a *fool* of, (Eng.) 'to foil.'

inflation inseparable from the term, came to be applied in a reproachful sense to persons 'puffed up, light and empty-headed, foolish.'¹ Thus the primary meaning of 'fool' would be 'blown up with self-conceit, vacant, witless;' or to define it exactly by a provincial word, still used, I believe, in some parts of England, 'bladder-headed.' We find similar forms of expression in other languages; in Italian, *sacco di vento*, 'a bag of winde, also an idle boaster, a vaunting gull' (Florio); in German, *windbeutel* (a braggart or idle talker), which Carlyle imitates in his 'prurient windbag' (Heroes, Lect. VI.); in Hebrew, *Nabal*, meaning a fool ('Nabal is his name, and folly is with him,' 1 Sam. xxv. 25), near akin to the word *nêbel*, a bottle of skin (LXX. ἄσκος).

Compare the Manx *bleb*, a fool, an idiot, originally a pustule, a blister; (Scot.) *bleib*, *blob*, anything tumid and circular, like a bubble; (Eng.) 'bubble, a bladder in water, also a silly fellow, a cully' (Bailey); the Italian '*nocchio*, any bosse, bladder, puffe—also a gull, a ninnie, a foole' (Florio), and the following quotations:—

¹ '*Folle decet pueros ludere*' (Martial, 14, 74)—Boys may play at *foot-ball*. The post-classical use of the word is illustrated by Du Cange—'*Infollare proprie est buccam inflare; et quia folles inflantur quasi quadum re inani, inde est quod Follis dicitur stultus, superbus, vanus, inflatus.*' He quotes from a MS. of the ninth century, '*Ille more gallico sanctum senem increpitans follem,*' and from the interpreter of Joannes de Garlandia, '*Non opus est Follo suspendere tympana collo.*' So in the '*Promptorium Parvulorum,*' Follet, *follus*.

‘If there be here any of these *empty bladders*, that are puffed up with the wind of conceit, give me leave to prick them a little.’

The Righteous Mammon, Bp. Hall, *Works* (fol. 1634), p. 670.

‘I would embowell a number of those *wind-puffed bladders* [*i.e.*, authors’ patrons], and disfigure their bald pates of the periwigs poets have lent them.’

Nash, Pierce Penniless’s Supplication to the Devil (1592, *Shaks. Soc.*), p. 91.

Similarly in Phineas Fletcher’s poem of ‘The Purple Island,’ Chaunus, the arrogant fool, is described as being

‘With his own praise like windy bladder blown.’

C. viii., st. xxxvi.

And so in French, a foolish story, nonsense, used to be called *billevesées*—*i.e.*, *belle* and *vessie*, a bladder full of wind,¹ ‘a tale told by an idiot, full of sound and fury, signifying—nothing.’

‘C’est lui qui dans des vers vous a tympanisées;

Tous les propos qu’il tient sont des *billevesées*.’

Molière, Les Femmes Savants, ii. 7.

Intimately related to ‘fool’ is the Old Spanish *follon*, a braggart, from the Latin *follis*, and *follere*, to swell like a bellows. Just as Spenser, developing the same idea, describes a ‘losell’ ‘puffed up with smoke of vanity’—

‘Trompart, fitt man for Braggadochio,’

who did

¹ Cf. ‘A widemouthed poet that speakes nothing but *bladders* and *bumbast*.’

Sir Thos. Overbury, Characters (*Library of Old Authors*, p. 98).

‘ With fine flattery,
Blow the bellows to his swelling vanity.’
Faerie Queen, Bk. II. iii. 4 and 9.

We would be tempted, in like manner, to bring the Bohemian *blazen*, a fool, (Dut.) *blasoen*, a braggart, into connection with the Anglo-Saxon and German *blæsan*, and Dutch *blæsen*, to blow, our ‘blast;’ O. Ger. *blâs*, blowing, *blatara*, a bladder, *bloz*, proud; Ger. *blase*, a bladder, and *blasen*, to blow.

Similarly, the Old Norse *gáli*, a fool, Dan. *gal*, mad, Norse *galen*, angry, mad, according to Wedgwood, may be traced in the provincial Danish *galm*, our ‘gale,’ a raging wind.

Compare ‘vain,’ Lat. *vanus*, from the root *va*, to blow, its congeners being the Gaelic *faoin*, O. Eng. *fon*, ‘fond’ originally meaning foolish, Gaelic *faoincheann*, empty-head.

Bishop Hall, in his ‘Characterismes of Vices,’ speaking of the vain-glorious, portrays him as

‘ A bladder full of wind, a skin full of words, a fooles wonder, and a wisemans foole.’
Works, p. 176 (ed. 1634.)

For this, indeed, is one sure trait of the bladder-headed fool—he is puffed up and boastful. And so the word ‘boast’ itself, it is instructive to find, is near akin to the Old German *bôsi*, foolish, originally empty, inflated, and *bosan*, a bag or pouch; Irish and Cym., *bosd*, boasting; O. Eng., *boistous*, *bostrys*, now ‘boisterous,’ an

epithet of the wind—all connected with the German *bausen*, to puff, inflate the cheeks; Gk. *phusáô* (φυσάω), to blow.¹

Compare also the Gaelic *borrachas*, boasting, bravado, which is identical with *borracha*, a bladder; Sp. *borracha*, a wine-skin. 'To bag,' in Chaucer, is to swell with pride, arrogance, and self-conceit (Richardson, Dict.); and finally, 'buffoon,' Fr. *bouffon*, the professional fool, who has had an inflated bladder (Prov. *bouffiga*) appropriately assigned to him as his badge of office from time immemorial, derives his name from the French *bouffer*, It. *buffare*, to puff or blow.

Something of the etymological force of 'fool,' as empty, and therefore worthless, appears to survive in such phrases as *avoine folle*, wild or barren oats, *avena fatua*, and 'fool-parsley,'² where the word is applied to things which are inefficient after their kind, and destitute of that virtue or quality which their appearance would lead us to suppose they possessed; and so probably *feu follet*, *ignis. fatuus*, denotes what Shakspeare calls an 'ineffectual fire'—one that seems to burn, but does not. A.-Sax. *fon-fyre*, Dut. *dwaal-licht*.

Similar is the use of the word *dol* (foolish, 'dull') in Dutch—e.g., *dolle-bezien*, berries whose

¹ Pictet, Orig. Indo-Europ., vol. ii. p. 143. Cf. Dut. *blaaskakerig*, boasting, rodomontade; *winderig*, windy, boasting, bragging.

² Wedgwood. Cf. W. *ffwl*, fool, *ffwlach*, light corn.

poisonous quality belies their fair appearance, *dolle-kervel*, hemlock. Eng. 'dwale,' Dan. *dvale-bær*, deadly nightshade; akin to Goth. *drwals*, foolish, A.-Sax. *dol*.

Compare the word 'deaf,' when applied to nuts, corn, &c., meaning empty, worthless, tasteless, having lost its virtue; in Dutch *doove-netel*, a nettle which does not sting, *doove kool*, a dead or burnt-out coal;¹ and so our word 'coke,' as it were the empty cinder, has been identified with the Gaelic *caoch*, blind, empty, hollow; *caochag*, a deaf nut, without a kernel, the 'coke' of a nut (*cf.* *cæcus*), and so we speak of a 'blind' nut or nettle, A.-Sax. *blind-netele*.

The sentence which in the authorised version of the Bible we translate, 'If the salt have lost his savour' (Matt. v. 13; Luke xiv. 34), is literally in the original, 'If the salt have *become foolish*,'² *i.e.* insipid, it being the very same word that occurs in Romans i. 22, 'Professing themselves to be wise, they *became fools*.' The Gothic version is *salt baud wairpiþ*, *i.e.*, salt becomes *deaf*, Goth. *bauths*, deaf (*cf.* 'bothered'). A literal rendering is also found in 'The Apology for the Lollards,' ascribed to Wicliffe—'Fonnid salt is not worþ, but

¹ *Cf.* Cleveland, *deaf*, barren, empty, tasteless, stingless, a *deaf-nettle*, A.-Sax. *deafcorn*, barren corn, Sw. *döf-vidr*, unproductive tree, *dauf-jord*, barren soil (Atkinson). Ger. *taub* is applied to an exhausted mine. So *toad-flax* is from the Ger. *todt*, dead—*i.e.*, *useless* flax; *toad-stone*, a rock yielding no ore.

² Μωρανθη.

pat it be cast forþ, and soilid of suynne.' 'Fond salt,' *i.e.*, foolish, here tasteless, is the Old English *fon*,¹ Gael. *faoin*, Lat. *vanus*. Dr Todd, in his edition of this work for the Camden Society, printed the word *sonnid*, which of course is nonsense. The Latin of St Jerome, which Wicliffe is here translating—*Infatuatum sal ad nihilum prodest*—renders the mistake the more inexcusable.

In like manner, the French *fade*, insipid, is the Latin *fatuus*, foolish;² 'insipid' itself, as well as 'unsavoury,' contains the same root as 'sapient,' 'sage,' 'savant,' all being from the Latin *sapere*, to have taste; and *insulsus*, meaning foolish in Latin, was originally *in-salsus*, without salt, tasteless.

A parallel idiom occurs in the Hebrew of Job v. 6, 'Is there any taste in the white of an egg?' This, according to Gesenius, would be more correctly rendered, 'Is there any taste in *herb broth* (*kohl-bruhe*)? lit. the slime of purslain,' which the Arabians call 'the foolish plant,' *i.e.*, insipid. 'More foolish than purslain' is one of their proverbial comparisons. The corresponding Hebrew word in the passage cited is *hallâmûth*, denoting (1) fatuity, (2) insipidity.

The Latin word *fatuus*, foolish, which I had but

¹ 'Thou art a *fon* of thy love to boste' (Spenser, Shepheards Calender, Februarie).

² *Fatuus* is applied to the beet by Martial, in the sense of tasteless.

just now occasion to refer to, and which still lives for us in our 'fatuous' and 'infatuated,' is one that hitherto, so far as I am aware, has eluded analysis. Perhaps I am too sanguine in thinking it has yielded to my efforts. At all events, if we take note of the similar names which have been given to the fool in other languages, we will see reason to believe it probable beforehand that the Latin *might* fairly have signified 'open-mouthed.' The hanging of the lower jaw imparts such an idiotic expression to the countenance, and an air of vacant wonderment, that gaping has been universally regarded as a mark of imbecility and stupidity; a closed mouth and compressed lips, on the other hand, are the natural expression of firmness and self-control. For instance, in French, *badaud*, *badault*, 'a fool, dolt, sot, fop, asse, gaping hoydon' (Cotgrave), Prov. *badau*, is from the Provençal and Italian *badare*, to gape.¹

'*Naque mouche*, a Flycatcher, a gaping hoydon, an idle gull' (Cotgrave). Cf. *gobe-mouches*.

Béqueule, a fool, originally 'gaping with an open mouth' (Cotgrave).

In English, 'gaby' is one that *gapes* with a vacant stare; O. Norse *gapa*, to gape, *gap*, a simpleton (Wedgwood), prov. Eng. *gaups*, a simpleton, from *gaup*, to gape. Compare *gank-a-*

¹ Hence also Fr. *badin*, a jester, *badiner*, 'badinage'; O. Fr. *baer*, *bayer*, 'to bay.'

mouth, a gaping fool (Devonshire). Thus 'Poor Robin' (1735), speaks of fools who 'stand with their eyes and their mouths open, to take in a cargo of *gape-seed*, while some a little too nimble for them pick their pockets.'

'Booby,' It. *babbeo*, is generally understood to be a gaping imbecile, from the sound *ba* naturally made in opening the mouth.¹

Garney, a provincial term for a fool or simpleton, which in Lincolnshire appears as *yawney*, comes from the Anglo-Saxon *ganian*, to yawn or gape, and with the most curious exactness corresponds to the Greek *chaunos*, gaping, also silly, foolish, whence *chaunopolitês*, an open-mouthed, gaping cit, a cockney. Compare, *kêchênaioi*, gapers, Aristophanes' burlesque name for the Athenians, also the Greek *châskax* (a gaper, gaby), from *chaskô*, to gape or yawn; *chên*, Dor. *chan*, the gaping 'gander.'

The same root has been traced by some in the Latin *fat-isco*, to yawn, gape, or open in chinks. It is with this word, whatever may be the root, that I would place in close connection *fatuus*, the open-mouthed, gaping fool. Thus *fat-uus* would stand in the same relation to *fat-isco* that *gaby* does to *gape* and *gap* (Sans. *jabh*). *Fat-eor*

¹ Farrar, Chapters on Language, p. 159; Wedgwood, s.v. Compare, however, the O. Fr. *baube*, a babbler, *ebaubi*, astounded, Sp. *bobo*, simpleton, which Diez connects with It. *balbo*, Lat. *balbus*, a stammerer.

(whence *confiteor*, *confessus*), to confess, may not improbably contain the same root, with the signification of opening or disclosing a matter, in opposition to keeping it close and hidden.¹ Compare our English expression 'to split' (= to inform), and the Latin *rimosus* (full of chinks or splits, leaky), applied to one who cannot keep a secret.

The stem of *fat-igo* may perhaps be identified with that of *pat-eo* (to be open), and traced to the Sanskrit root *pat*, to split or open. As the day has now gone by when an etymologist could not timidly suggest a relationship between an Aryan root and a Shemitic without fear of being branded with that most damaging of epithets, 'pre-scientific,' I may venture to point out the resemblance of the Hebrew *pâthâh* and *pâthach*, to open. This may, or may not, be only a coincidence, still the corresponding uses of the word are sufficiently remarkable to deserve being noted. From *pâthâh*, to be open (= *fat-igo*), comes the participial form *pothek*, 'one who opens' (his lips, Prov. xx. 19), also 'a foolish or silly person' (= *fatuus*, Job v. 2), and the derivative *pêthî* is the common word for a simple or silly person in the book of Proverbs e.g., vii. 7).

¹ The dictionaries deduce the word from *fâtus*, the past participle of *fari*, to speak; but in that case we would expect *fâteor*, with a long vowel.

From *fatuus* comes the verb *fatuor*,¹ to talk foolishly, which afterwards acquired the very different meaning of being inspired, or filled with the divine influence. Such a transition is common in other languages, and can easily be explained as follows:—

No one, unaccustomed to such trying scenes, can listen to the ceaseless raving of a patient oppressed with fever, or the unconnected rhapsodies poured forth by the insane, without experiencing somewhat of an almost superstitious fear, which invests even commonplace and unmeaning expressions with a strange significance. The words given vent to in such cases are known to come from the lips quite apart from the consciousness of the speaker. They seem, therefore, like the utterances of some unknown power, which has taken possession of the patient, and uses him for its mouthpiece. This feeling, which perhaps in some degree may help us to understand why it is that the wayward and fragmentary interlocutions of the fool add a new element of grandeur and sublimity to the wondrous scenes of *Lear*, that the snatches of song and proverb introduced by the poor distraught *Ophelia* are so inexpressively pathetic, that the soliloquies delivered by *Lady Macbeth* when walking in her

¹ Dr Smith does not seem to have any authority for making two distinct words out of this, and marking the initial syllable short in the one case and long in the other (*Lat. Dict.*)

troubled sleep are so potent in inspiring awe and a sense of terrible mystery—the same feeling has led men in all ages to regard the idiot and the lunatic with reverence, as beings endued with a portion of the divine afflatus. Thus in Latin there is the one word *furor* for madness and inspiration. In Greek, *mantis*, a prophet, is near akin to *mania*, madness: and in old English writers ‘fury’ is used of spiritual influences, however gentle, as in this invocation to the Deity—

‘Breathe thou a heavenly *fury* in my breast,
I sing the sabbath of eternall rest.’

William, Earl of Stirling (d. 1640).

Amongst many savage races madmen are venerated as being the special abode of some deity,¹ and idiots are treated with kindness and forbearance, from a belief that they possess superhuman inspiration. The Eskimo, for instance, regard an insane

¹ Compare the Greek *enthousiastikós, énthéos*, dwelt in by a god, inspired. *Vide* Tylor, *Primitive Culture*, vol. ii. p. 117; Lubbock, *Origin of Civilisation*, p. 132.

Mania is used both for madness and the prophetic spirit, so that Plato says, ‘The greatest blessings we have spring from madness when granted by the divine bounty.’ *Vide* *The Prophetic Spirit in its Relation to Wisdom and Madness*, by Rev. A. Clissold.

‘The fool alone, in “All’s Well that Ends Well” has somewhat of the “prophetic” vein in him, which he ascribes to himself, according to the general notion of the age, that fools, in virtue of their capacity for speaking “the truth the next way,” possessed something of a divine and foretelling character’ (Gervinus, *Shakspeare Commentaries*, p. 402). On the superstition that the insane were possessed or inspired by a deity, see Maury, *La Magie et l’Astrologie*, pp. 261–263, 269, 272, 285. The old Countess of Strathmore is reported to have consulted an idiot when she desired an oracular pronouncement as to the prolongation of her husband’s life (Southey, *C.-P. Book*, vol. iv. p. 514).

person, whom they call a *pivdlerortok*, as possessed of the highest perfection in divining, and capable of seeing things when absent or still future. The 'natural' or fool, *pivdlingayak*, as being a *clairvoyant*, is esteemed by them a useful person to be maintained in every hamlet.¹ It must have been a somewhat similar notion that gave rise to the French word *benet* or *benest*, 'a simple, plaine, doltish fellow, a noddy-peake, . . . a silly companion' (Cotgrave), which is only another form of *benist*, *benoist*, *benedict*, blessed, holy, happy. We might be reminded here of the English slang phrase 'an *anointed* scamp,' meaning an arch villain, Yorkshire, 'a *nointed* youth;' but this without doubt is a corruption of the French *anéanti*, brought to nothing, worthless, good for nought—*anoienter* being actually found as another form of *anéantir*.² A truer comparison would be 'silly,' originally innocent, blessed, happy, A.-Sax. *sælig*, Ger. *selig*. So the German *albern*, foolish, simple, Mid. Ger. *alenaere*, Swiss *älb*, A.-Sax. *ylfige*, and perhaps our *alf*, 'oaf,' represents the Middle German *alwâr*, O. H. Ger. *alanâr*, all-true, *alanâri*, kind.³ Compare the expressions 'an innocent,' 'a natural,' 'simple,' '*buon huomo*,' '*bon*

¹ Dr H. Rink, *Tales and Traditions of the Eskimo*, p. 57.

² Roquefort, *Glossaire de la Langue Romane*.

³ The Icelandic *álfr*, an elf, denotes also a silly, vacant, person, one bewitched by the elves (Cleasby). *Vide* also Diefenbach, *Orig. Europ.*

enfant,' Gk. *euêthes*, 'daffte' (=humble in the *Ormulum*).¹ *Cretin*, the name given to the deformed idiots of Switzerland, is said by some to be the same as *chrétien*, the Christian *par excellence*, the most chastened, because the most loved.²

While on the subject of fools, I may note that the A.-Irish *omadhaun* is the Irish *amadán*, an idiot or simpleton, also *amad*, which corresponds exactly to the Sanskrit *a-mati*, folly, stupidity (*a* negative, and *mati*, mind, Lat. *a-mens*, out of one's mind). The idiot, as it were, is contrasted with the rational 'man,' Sans. *manu*, 'the thinker,' from the root *man*, to think.³ *Goddis apis* is an old Scotch expression of similar import for 'dull, blockish animals, that have no more of men, the chief of God's creatures, but the shape, as *apes* have.'

'Zour sory joyis bene bot janglyng and japis,
And zour trew seruandis silly *goddis apis*.'

Gavin Douglas, Prologue to Bk. IV. l. 27.

'Thus we say in Scotland, "a good God's body," or "God's goss," for a silly, but good-natured man;' ⁴ in Ireland 'one of God's innocents.'

¹ See also De Quincey, vol. iii. p. 306; Lane, Egyptians, vol. ii. pp. 43, 44.

² Cf. Gattel, *s.v.*; Génin, *Récréations Philologiques*, vol. ii. p. 164. Somewhat similar to those mentioned above is the transition of meaning of Ger. *schlecht*, (1) right, good, (2) simple, (3) foolish, worthless. An 'upryght man' is one of the 'rainging rabblement of rascals,' in Harman's *Caveat for Cursetors*, p. 13 (Repr. 1814).

³ Pictet, *Orig. Indo-Europ.*, vol. ii. p. 543; Stokes, *Irish Glosses*, p. 66.

⁴ Glossary to G. Douglas, 1710.

CHAPTER IX.

‘HEARSE’—‘HOE’—‘FURROW’—NAMES OF MACHINES DERIVED FROM ANIMALS—‘PULLEY,’ ETC.—‘HATCHMENT’—‘LOZENGE’—‘BLAZON’—‘TIMBRE’—‘HALO’—‘AUREOLE.’

IN tracing the word ‘hearse’ through its manifold windings up to its distant source, the transitions of meaning presented to us are not a little curious. Applied at the present day to the large ornamental carriage for the conveyance of the dead, which forms so conspicuous a feature in the long-drawn ‘pomp of woe’ that characterises a ‘respectable funeral,’ ‘hearse,’ once on a time, denoted not this, but a temporary canopy, or light frame of woodwork supporting a pall, erected in the church, under which frame the body used to be placed while the service for the dead was being performed.¹ Sometimes it was a cenotaph, or monument of a more permanent character, set up as a memorial of the deceased

¹ See a good note in Peacocke’s ‘Church Furniture,’ p. 127, where he gives a representation of a hearse, but quite mistakes its etymology. *Vide* also p. 26.

—e.g., ‘*cenotaphium*, a herse, a sepulchre of honour.’¹

‘A cenotaph’ (says Weever in his ‘Funeral Monuments,’ 1631) ‘is an emptie Funerall Monument or Tombe erected for the honour of the dead, wherein neither the corps nor reliques of any defunct are deposited, in imitation of which our *Hearses* here in England are set vp in Churches, during the continuance of a Yeare, or for the space of certaine moneths’ (p. 32, fol.)

‘The solemnitie of *Polydore’s obit* at his emptie hearse is described in the said booke [Æn. 3] much what after the same manner.

“Anon therefore to Polydore an *Hearse* we gan prepare.”

Ibid., p. 35.

Compare also the following from the poems of Bishop Henry King (1657) :—

‘The beating of thy pulse (when thou art well)
Is just the tolling of thy Passing Bell :
Night is thy *Hearse*, whose sable Canopie
Covers alike deceased day and thee.

And all those weeping dewes which nightly fall,
Are but the tears shed for thy funerall.’

Ed. Hannah, p. 19.

And these from Spenser—

‘Leave these relicks of his living might
To decke his *herce*, and trap his tomb-blacke steed.’

Faerie Queene, II. viii. 16.

‘Beene they all dead, and laid in dolefull *herse*,
Or doen they onely sleepe, and shall againe reverse ?’

Ibid., III. iv. 1

At the funeral of Sir John Dudley ‘at Westmynster, the xxj of September,’ 1553,

¹ Old Glossary, quoted by Way, in ‘*Promptorium Parvulorum*.’

'In the qwer was a *hersse* mad of tymbur and covered with blake, and armes upon the blake.'

Diary of Henry Machyn, 1550-1563 (Camden Soc.) p. 44.

Bailey defines the word 'Hearse, a Monument hung with the Atchievements of an honourable Person deceased; also a covered or close Waggon to carry a dead Corpse in' (Dict. *s.v.*)

Though these meanings of a decorated bier, a pall, or canopy, are ancient, we must go back further still. In wills and other documents of the twelfth and three following centuries we find frequent mention made of the *hersia*, *hercia*, or *hercium*, as a well-known article of church furniture, employed at the most solemn services, and especially at funerals, when the corpse was lying in state.¹ The 'Promptorium Parvulorum' (c. 1440) explains the 'Heerce on a dede corce' to be a '*pirama*' or '*piramis*.' It was, in fact, a sort of pyramidal candlestick, or iron frame of triangular form, designed to hold the multitude of wax tapers usually lighted on such occasions, tier above tier.

Another name, or rather another form of the name, of this structure in medieval Latin was *herpica*, and this points us to its true origin.² The *hersia* or *hercia* was so called on account of its re-

¹ I draw this information from Mr Way's excellent note in the 'Promptorium Parvulorum.' *Vide* also *Diary of Henry Machyn* (Camden Soc.), p. xxix.; Skeat in *Notes and Queries*. 4th Ser. vol. iv. p. 51.

² The identification of 'hearse' with the Lat. (*ac-*)*cerso*, Sans. *karsh*, to draw, by some philologists, shows how dangerous it is to theorise about a word without tracing its historical relationship.

semblance in shape to the French *herse*, O. Fr. *herce*, It. *erpice*, a harrow, and those words themselves come from the Lat. *hirpex* (*hirpic-is*), also *irpex*, a large iron-toothed rake, a harrow. So the *sar-rasine*, a kind of portcullice, Bailey mentions (Dictionary, s.v.), was otherwise called a hearse, evidently from its harrow-like shape. From the Low Latin *herciare*¹ arose the French *herser*, 'to harrow,' 'also to vex, turmoil, disquiet, hurry, torment' (Cotgrave), just as we speak of 'harrowing one's feelings,' or 'a harrowing tale.' From *herser*, through the form *harser*, came apparently *harasser* with the same meaning, our 'harass.'

We now can see the point of connection also between 'hearse' and the verb to 're-hearse.' The latter means literally 'to harrow over again,' to go over the same ground and turn it up anew; figuratively, to repeat what has been already said. A similar expression is 'to rip up' an old grievance, &c. Compare the following—

'What direful greeting will there then be . . . remembering and *ripping up* all their lewdness, to the aggravation of their torment.' *Baxter, Saints' Rest*, Pt. iii. ch. 3.

'Being as a cursed goat separated to stand beneath on earth, as on the Left-hand of the Judge, Christ shall *rip up* all the benefits He bestow'd on thee.'

The Practice of Piety, L. Bailey, p. 56 (1743).

In Gaelic *ràc* signifies to repeat as well as to rake.

So far, I trust, all is plain. Our 'hearse' is

¹ Spelman, Gloss. s.v. *Arabant*.

traceable to the Latin *hirpex*, a harrow. If we inquire, however, what is the origin of the word *hirpex* itself, the answer is by no means equally easy. It has been imagined by some to have been borrowed from the Greek *hárpax* (ἄρπαξ); but, to say nothing of the difficulty that the two words agree neither in form nor in meaning, it is highly improbable that the Latin husbandman should have been indebted to foreigners for the name of so common an implement.

Before suggesting a derivation of my own, I would premise that in many languages instruments which are used in cleaving or grubbing up the earth have been likened to animals which rend and tear their victims—the teeth of the hoe, the harrow, and the plough, as they wounded and scarified the ground, not unnaturally suggested the fangs of a beast of prey, the tusks of the boar, the sharp incisors of the ravening wolf—and those tools received names accordingly. For instance, our ‘hoe’ is the Goth. *hóha*, a plough (‘the tearer’), and exactly represents in a modern shape the Sans. *kôka*, a wolf (‘the tearer’), Kuhn. So the Sanskrit word *vrika* designates alike the wolf and the plough, and in Icel. *vargr hafs*, ‘the sea-wolf,’ is a poetical name for a ship, no doubt from its cleaving and ploughing up the waves. The Sanskrit *kr̥ntatra*, Kourde *kotan*, Lat. *culter*, ‘coulter’ (the instrument that cleaves the earth), the plough, are

near akin to the Russ. *krotu*, Pol. *kret* (the animal that cleaves the earth), the mole, Lith. *kertus* (the shrew-mouse), all coming from the same root *krt*, to cut or cleave.¹

Similarly the German *scher*, *scherm Maus*, O. Ger. *scero*, the mole, with which Pictet² compares our shrew-mouse, A.-Sax. *screawa*, owns kinship with *scaro*, the plough-share, both coming from *sceran*, to cleave or tear.

In Greek 'the digger' (*skalops*) is a name for the mole.³ The Sans. *pôtra* signifies at once a pig's snout and a ploughshare, from the idea of grubbing up the earth being common to both; and so Pictet explains the Greek *húnnis* (ὕννις), a ploughshare, to have originally been 'swine's-snout,' from *hús* (ῥς), a pig.

The Latin *porcus*, a pig, seems to have meant originally the beast that roots up and scatters the earth, and to have come from the Sanskrit root *pré*, to scatter.⁴ *Porca*, on the other hand, was

¹ Pictet, Orig. Indo-Europ. vol. i. p. 452.

The Sanskrit *kira*, a boar, and the Persian *kiraz*, a harrow, are traced to the root *kṛ*, *kar*, to scatter, from their both scattering about the earth (Ibid., vol. ii. p. 96).

² Ibid., vol. i. p. 41.

³ It may be doubted whether 'mole' is for *mold*-warp (mould-caster), as all the dictionaries give it. It is rather the German *maul-wurf*, i.e., mouth-caster, from its habit of burrowing with its snout. Our 'coney,' Wel. *cwning*, Irish *coinin*, Lat. *cuniculus* (1, a rabbit; 2, a burrow, mine), is cognate with Lat. *cuneus* (what cleaves, a wedge), and comes from the Sanskrit root *khan*, to dig. Hence also Sans. *khanaka*, 'the miner,' a name for the rat.

⁴ Compare Egyptian *ferk*, *fork*, to tear, Heb. *prk*, Arab. *phrq*, to

the name given to the ridge of earth thrown up by the iron snout of the ploughshare, and is the same word as appears in German as *furche*, A.-Sax. *furh*, our 'furrow,' O. Eng. *furg*.¹ 'Farrow,' to bring forth a litter of pigs, being a derivative from A.-Sax. *fearh*, O. H. Ger. *farh*, Dut. *varken*, a pig, words which are immediately akin to *porcus*, we can see that 'furrow' and 'farrow' are not connected together by a mere superficial resemblance, but by a radical and fundamental identity.

The north of England *soc*, Fr. *soc*, L. Lat. *soccus*, the ploughshare, is the Irish *soc*, Cymric *snch*, which mean a snout and a ploughshare.² On the other hand, the projecting bone of the nose, by a play of fancy, has been termed the *vomer* by anatomists, on account of its resemblance to the share.

Now, as the transition of meaning from a rending or grubbing animal to a rending or grubbing instrument of tillage is not unusual, I do not think I will be risking too fanciful a suggestion if I venture to bring *hirpex*, *irpex*, the harrow, with its grim array of iron teeth, into connection with the old Sabine word *hirpus*,² or *irpus*, a wolf, just

divide. Birch, Bunsen's Egypt, vol. v. Similar is the radical meaning of Sans. *kira*, *dāraka*, *bhādāra*, as names for the pig, viz., the tearer or grubber (Pictet, vol. i. p. 371).

¹ O. E. Miscell., p. 13. Compare Fr. *veau*, a calf, also used to denote 'a baulk untilled between two lands or furrows' (Cotgrave).

² Surely we may compare the A.-Sax. *corp*, Icel. *erpr*, Scand. *irpa*, a wolf, though Pictet denies this.

Hirpus (i.e., *virpus*, *vripus*), represents the Sans. *vrikas*, Lith. *vilkas*, Gk. (*v*)*lukos*, Lat. (*v*)*lupus* (*vulpus*), Goth. *vulfs*, 'wolf.'

as the synonymous word *lupus* was applied to sundry things furnished with many sharp points and indentations, *e.g.*, a handsaw, and a jagged bit for hard-mouthed horses.

‘Wolf,’ according to Wright’s Provincial Dictionary, has the latter meaning in English; and *virgull* in Icelandic, a halter, is akin to *vargr*, a wolf, and German *würgen*, to throttle, ‘worry.’

It may be remarked in general, that engines and machines which served for carrying, supporting, and lifting, or for purposes of attack in war, were often designated by the names of animals which seemed to have similar powers and functions, and were called ‘ram,’ ‘horse,’ ‘ass,’ ‘sow,’ ‘cat,’ &c., according as some fanciful analogy might occur to the parties using them. For example, when the rebels besieged Corfe Castle, Mercurius Rusticus¹ states that ‘to make their approaches to the wall with more safety, they make two engines, one they call the *sow*, and the other the *boar*.’

‘K. Edward the first with an engine named the *warwolfe*, pierced with one stone . . . two vauntmures. As the ancient

Vrika is a plough. *Hirpus* : *vrikas* :: *hirpex* : *vrika*. All come from the Sans. root *vraśk*, to tear. This root also may be traced in the name of another agricultural implement for tearing the earth, if Mommsen (vol. i. p. 21) and Pictet be correct (vol. ii. p. 90) in identifying *ligo*, a hoe, Gk. *lach-atno* (λαχαίνω), to dig, with our ‘rake,’ A.-Sax. *racian*, Ger. *rechen*, Gael. *ràc*. For these words can scarcely be separated from *lac-er*, Gk. *lak-os*, *rak-os*, ‘rag,’ which contain the root *vraśk*. Hence also *ulcus*, Gk. *hélkos* (ἔλκος), a wound, *holkos* (ὄλκος), *sulcus*, a furrow. Cf. Ferrar, Comparative Grammar, p. 174.

¹ Southey, C.-P. Book, vol. i. p. 527.

Romans had their *Crates*, *Vineæ*, *Plutei* . . . so had the English in this age their *Cathouse* and *Sow* for the same purpose. The *Cathouse*, answerable to the *Cattus*, mentioned by Vegetius. . . . The *sow* is yet usual in Ireland.'

Camden, Remaines (1637), p. 201.

'This *Mouse* or *Mantelet* was defended by our men out of the brick tower' (Lat. *musculus*).

Edmonds, Cæsar's Commentaries of the Civ. Wars, p. 54 (1655).

I subjoin a list of animals whose names I have met thus employed:—

It. *asinone*, a great ass. Also 'an engine to mount a piece of ordinance' (Florio).

It. *cavaletto*, 'any little nagge or horse. Also any tressel,¹ or saddlers or Armorers wooden horse' (Florio). Fr. *chevalet*, Eng. 'horse,' a stand for towels, clothes, &c.

'Easel,' a painter's tressel, Ger. *esel*, Lat. *asellus*, a little ass. Gk. *killibas* (κιλλίβας), of the same meaning, is from *killos* (κίλλος), an ass. Gk. *ōnōs* (ὄνος), an ass, also a windlass.

Sp. and Port. *muleta*, a crutch, from *mulus*, a mule. It. *bordone*, Fr. *bourdon*, a pilgrim's staff, from *burdo*, a mule.

Sp. *potro*, a wooden stand, Fr. *poutre*, a cross-beam, same as Sp. *potro*, It. *poledro*, L. Lat. *poledrus*, *pulletrus*, a colt, Gk. *pōlos*. Hence also Ger. *folter*, a rack (Diez).

Of the same origin is 'pulley,' O. Eng. 'poleyn,' Fr. *poulie*, Sp. *polea*, *polin*, identical

¹ With 'tressel,' Prov. Eng. *dressel*, may perhaps be compared Icel. *drösuill*, a horse.

with Fr. *poulain*, a colt or foal, also a pulley-rope (Cotgrave), Prov. *poli*.

‘Gauntree,’ a frame to set casks upon, Fr. *chantier*, is the Latin *cantherius*, a pack-horse, also a prop, a rafter.

Lat. *equuleus*, a young horse, also a wooden rack.

Fr. *bourriquet*, a handbarrow, is from *bourrique*, Sp. and Port. *burro*, an ass, L. Lat. *buricus*, a nag.

O. Eng. *somer*,¹ a bedstead, is the French *somier*, *sommier*, a sumpter-horse, also a piece of timber called a *summer*; Prov. *sauma*, a she-ass, from the Lat. *sagmarius*, a pack-horse. The Persian *bakrah* denotes a cow, and also a clothes-horse; *bakarah*, a pulley.

Ger. *bock*, a buck or he-goat, also a trestle or support; the ‘*box*’ of a coach. So Pol. *koziel*, a buck, *kozly*, a trestle (Wedgwood).

Sp. *cabra*, Fr. *chevre*, (1) a goat (Lat. *capra*), (2) a machine for raising weights, &c., a ‘crab.’

‘*Chevron*,’ Fr. *chevron*, Sp. *cabrio*, a rafter, from *chevre*, &c., a goat. ‘*Calibre*,’ O. Eng. *caliver*, Fr. *calabre*, a machine for casting stones, O. Sp. *cabra*, all from *cabre*, a goat (Wedgwood). Compare *aries*, a battering-ram.

‘Capstan’ is the Spanish *cabrestante*, a windlass; literally a standing goat.

¹ Vide the poem of ‘Body and Soul,’ Appendix to Mapes’ Poems (Camden Soc.), p. 334, l. 18; ‘K. Alys,’ l. 827.

‘Cat,’ on board ship, is a ‘tackle for drawing up the anchor.’¹

It. *gatto*, ‘a hee-cat, Also an engine of warre to batter walles’ (Florio). *Gattus*, ‘machina belli’ (Spelman Glossary), ‘a werrely holde that men call a barbed catte’ (Caxton’s *Vegecius*).²

In Irish *fidhchat*, ‘wooden-cat,’ is the ingenuously constructed term for a mouse-trap, a quaintness exactly reproduced in the Icelandic *tré-kötttr*, of the same meaning: and in French, a copying-machine, from its imitative powers, is styled an ‘ape,’ *un singe*.

Lat. *sucula*, a little sow, figuratively a winch or windlass.

Sp. *cigüeña*, a crane for raising water, &c., is from the Latin *ciconia*, a stork.

Fr. *crone*, is the machine which we call a ‘crane,’ Gk. *geranos*, &c.

Gk. *kórax* (κόραξ) = (1) a raven, (2) a grappling iron. Compare our ‘crow.’

By a similar sort of personification many utensils and mechanical contrivances are familiarly called by the same appellations as those human

¹ Falconer, *Marine Dictionary*.

² Quoted in Wright’s *Prov. Dict.*, *s.v.* Similar is the use of ‘camels’ (hydraulic machines), fire-dogs, Lat. *testudo*, Gk. *chelônê* (tortoise), Fr. *levrault* (Cotgrave), &c.

Camden remarks that most fire-arms have their names ‘from serpents or ravenous birds.’ Instances of the former are the ancient *basilici*, *dracones*, *drakes*, *culverins*; while among those named after birds are the *falcones*, *lusciniæ*, *musquets*, *sakers*, *esmerillons*, *terzeruolos*, O. Fr. *cranequin*, *moineau*, &c. (Remaines Concerning Britaine, p. 203, 1637; Spelman, *Glossary*, *s.v.* *Bombarda*).

agents whose labours they economise, or whose functions they discharge. Thus a small movable rack or bracket affixed to the bars of a grate, for the purpose of holding toast, a tea-pot, or anything of that nature, is styled a 'footman.' An old-fashioned piece of furniture, once much in vogue in the dining-room, which kept plates, &c., in readiness for the different courses, was termed a 'dumb waiter.' A weight which, suspended behind a door, serves to shut it after one, and a hold-fast or cramp, are alike in French called *un valet*. An arrangement of tapes for holding up a lady's dress when walking, in the language of milliners is a 'page;' while a pocket-book that always has a needle and thread in readiness is a 'huzzif' or 'housewife.' A bureau adapted to keep one's papers and accounts in orderly arrangement is known as a 'secretary' (*un secrétaire*).

'Mr Boffin always believed a Secretary to be a piece of furniture, mostly of mahogany, lined with green baize or leather, with a lot of little drawers in it.'

Dickens, Our Mutual Friend, vol. i. p. 135.

A contrivance for turning the spit before the fire, and so relieving the cook of that part of her duties, is a 'jack;' while an implement that helps one off with his boots is a 'boot-jack.' The Germans call it a 'boot-boy' (*stiefel-knecht*).

In the dialect of the peasantry, a washing-beetle or churn-dash is a 'Dolly;' an instrument affixed to a tub in washing, in order to let the

clothes drain through, is a 'Betty' (Northampton); a species of mop, used to sweep a baker's oven, is 'a maukin,' *i.e.*, Mollikin, or little Molly. Perhaps the housebreaker's 'Jemmy,' and the busy 'spinning-Jenny,' should have a place here too.

With a satirical allusion, and indeed bigoted innuendo, a vessel of hot water employed as a bed-warmer was sometimes called a 'nun,' sometimes a 'damsel,'¹ being supposed to discharge the same good office that the fair Shunammite did for the aged King of Israel, when 'they covered him with clothes, but he gat no heat,' and she consented to cherish him (1 King i. 1-4). Southey, by a playful turn of the phrase, suggested that the same comfortable adjunct of the bedchamber, when employed by a lady-friend, should be nominated the 'friar.' With these we may compare the grim and ghastly humour of such expressions for instruments of torture or execution which receive their guests into a deadly embrace, as the 'maiden,' the 'scavenger's daughter,' the 'widow' (*la veuve*).

Among other ceremonious marks of respect to the dead, formerly much more freely paid than now, which were sometimes combined with the hearse in its primitive form of a catafalque or cenotaph, was the 'hatchment.' This was an escutcheon erected, over the door generally, when a person of distinction had died. Its name is a corruption of

¹ Southey, C.-P. Book, vol. iv. p. 434.


‘achievement,’ or, as it used to be spelt, ‘atchievement,’ which was an heraldic term, Bailey informs us, for ‘the coat of arms of any gentleman, set out fully with all that belongs to it;’ and the hearse, according to the same authority, used once to be hung with these ‘atchievements.’ It may be supposed that the coat-of-arms was originally so called from its commemorating some remarkable exploit or *achievement*¹ performed by the person to whom it was first assigned—crescents, for instance, recalling the part he had borne in the crusades against the Saracens, or cockleshells his pilgrimage over sea to the shrine of St Jago of Compostella. At all events, ‘hatchments’ are nothing else but ‘achievements’ slightly in disguise.

Very similar is the history of another word. The Spanish *losa*, Prov. *lauza*, Port. *lousa*, O. Fr. *lauze*, originally signifying praise (Lat. *laus*), was applied afterwards in a specific sense to an epitaph on the dead, owing to the proverbially laudatory style of such inscriptions; then, by a natural transition of meaning, it came to denote, not merely the epitaph, but the tombstone itself; and finally, losing all remembrance of its origin, any square flag-stone. Compare the Spanish *lauda*, a tomb-stone.²

Remarkably parallel, too, is the course which

¹ ‘Achievement,’ from Fr. *achever* (*q.d.*, *à-chef-ment*) is something brought to a *head*, or consummated, a success, the opposite of Fr. *méchef*, *meschef*, Eng. ‘mischief,’ a headless and unfinished undertaking, or one that comes to an unhappy end, a misfortune.

² M. Scheler, Diez.

has been run by another word, nearly related to this last. The Old French *losenge*, *lozenge*, It. *lusinga*, Prov. *lauzenga* (from *lauzar*, to praise, Lat. *laudare*), denoted first of all flattery, commendation; then the praises, devices, or arms of a family depicted and emblazoned on a shield; then the shape of a shield abstracted from all consideration of its contents, a quadrilateral or diamond-shaped figure . '*Lozange* or spangle (spangyl) *lorale*' (Prompt. Parvulorum). '*Lozenge*, a little square cake of preserved herbs, flowers, &c.; also a quarrel of a glasse window; anything of that form.' How little conscious we are, as we suck the neat, little, sugary tablet of the confectioner—the only meaning that 'lozenge' has now for most men—that its name was once a word of dignity that called up images of heraldic splendour and sepulchral pomp.¹

We may compare with this the word 'blazon,' the shield on which a coat-of-arms is displayed

¹ The confusion we here see arising, and transition of meaning from the honour due to the dead to the mere figure or outward material form which that honour at times has assumed, may perhaps help us to explain Spenser's use of 'herse' in the sense of ceremonial generally in those verses of the *Faerie Queene* where, during the solemn service of the church—

'The faire Damzel from the holy *herse*,
Her love-sicke hart to other thoughts did steale' (III. ii. 48);

unless, indeed, the poet in his own mind connected that word with another, which he also employs, 'hersall,' for rehearsal, or with the verb *hery*, to honour or worship. 'O heavie herse,' in the Shepheards Calender (November, l. 61), is explained in the contemporary annotations of his friend Edward Kirke, to be 'the solemne obsequie in funeralles.'

(Fr. *blason*, Prov. *blezô*). It formerly meant the armorial bearings themselves, as the means by which the honour and rank of the family are *blazed* or *blazoned* forth, their praise or commendation, with an oblique allusion, perhaps, to the warm and glowing tints in which the arms were *limned* or illuminated. Cotgrave defines *blasonner* ‘to blaze Armes; also, to praise, extoll, commend; or, to publish the praises, divulge the perfections, proclaime the vertues of.’

And not unlike is the history of the French word *timbre*, a postage label. It formerly denoted a shield impressed with a device or coat-of-arms; earlier still, it signified a coat-of-arms, and especially a helmet, Sp. *timbre*; and the helmet itself was so termed from its resemblance to a brass bell or kettledrum, utensils which would serve that turn at a pinch, as well as Mambrino’s famous helmet. *Timbre*, in the sense of a bell, is akin to *timbon*, ‘a kind of brassen drum;’ *tympan*, a ‘timbrel’ or ‘tabour’ (see Cotgrave, s.vv.); Lat. *tympanum*, Gk. *túmpanon*, a drum.

‘HALO.’—This name for the misty circle which sometimes forms around the moon and the sun has come to us, as is well known, from the Greek. In that language *halôs* (ἅλως), or *alôê* (ἀλωή), was used to denote any enclosed plot of ground, especially one enclosed for a thrashing-floor. This *halôs*, or floor, from the constant revolving motion of the oxen

employed in thrashing out the grain, naturally assumed a circular shape; so the word, from the associated idea of rotundity, came to be transferred to the discs of the sun and moon, and finally, in a specific sense, to the bright encircling ring which we still call a 'halo.' I mention this now in order to direct attention to the curiously similar way in which synonymous terms have arisen in other languages. In German, *hof*, which is the ordinary word for an enclosure, plot, or courtyard, is used also for a halo, and for a dark circle round the eyes. A common north-country word for a halo is *burr*, which is also found under the forms *brugh*, *brough*, *bruff*.¹ Proverbial sayings are—'Far burr near rain;'

'About the moon there is a brugh,
The weather will be cauld and rough.'²

This, however, is only a derived sense of the word *brugh*, which is applied to circular forts or barrows. It is the Anglo-Saxon *burh*, *beorh*, or *burgh*,³ a court, fortress, or castle. Brother Geoffry the Grammarian, in his ancient 'English-Latin Dictionary' (about 1440), gives '*burnwhe*, sercle (bur-

¹ Vide Ferguson, *Dialect of Cumberland*, p. 16; Jamieson, *Forby*, &c.

² Swainson, *Weather Folk-Lore*, p. 186.

³ The change of pronunciation from *brugh*, *burgh*, to *bruff*, is not uncommon — e. g., 'bethoft' is an old spelling of bethought, 'thof' of thought, 'faft' of fought. 'Furlough' is the Dutch *verlof*. Ancient forms are *trow* = trough, *cowe* = cough, *rowe* = rough. In provincial dialects *buff* = bough, *pluff* = plough, *bawft* = bought, *thoft* = thought. In old writers we find *taught* rhyming with *aloft*, and *daughter* with *after*.

rowe), orbiculus,'¹ as well as '*burnhe*, towne (burwth, burwe, burrowe), burgus.' In Arabic, *dârat*, meaning a house, dwelling, circular place, or round heap of sand, is used also for a halo round the moon. This bright phenomenon was called by the Romans *area*—a word which runs exactly parallel with the Greek *halôs*, meaning, (1) a plot of ground, (2) a thrashing-floor, (3) a halo round one of the heavenly bodies. A similar luminous appearance encompassing the head of a saint in Christian art is termed an 'aureole,' mediæval Lat. *aureola*. This is generally imagined to represent the classical Latin *aureola* (*sc. corona*), a diminutive of *aurea*, and to mean 'a golden circlet,' as indeed it is generally depicted. It is highly probable, however, that, not *aureola*, but *areola* (a little halo),² a diminutive of *area*, is the true and original form, and that the usual orthography is due to a mistaken connection with *aurum*, gold, just as for the same reason *urina* became, in Italian, *aurina*;³ It. *arancio* became Fr. *orange*, L. Lat. *poma aurantia*; Gk. *oreichalcos* became Lat. *aurichalcum*. This is certainly more likely than that it is a diminutive of

¹ Promptorium Parvulorum. The *burr* of a lance, a projecting ring to protect the hand, is no doubt the same word (*vide* Way's note *s.v.*) The O. Eng. term was 'trendel.' 'Wunderlic trendel wearð atewowed abutan pare sunnan.' A.-Sax. *trendel*, a circle, Dorset *trendel*, a round tub.

² *Areola* [in anatomy] is the circle of the Pap or Teat' (Bailey).

³ 'From its yellow colour' (Florio), *q.d. aurea aqua*.

aura, a luminous breath or exhalation, which is the view put forward by Didron in his 'Christian Iconography' (p. 107). He quotes a passage from an apocryphal treatise, 'De Transitu B. Mariæ Virginis,' which states that 'a brilliant cloud appeared in the air, and placed itself before the Virgin, forming on her brow a transparent crown, resembling the aureole or *halo* which surrounds the rising moon' (p. 137). Here, obviously, *areola* would have been the more correct word to have employed, and it is the one which recommended itself to De Quincey. He writes—

'In some legends of saints we find that they were born with a lambent circle or golden *areola* about their heads.'

Works, vol. xv. p. 39.

So correct a writer would not have applied the superfluous epithet of 'golden' to this 'supernatural halo,' as he subsequently terms it, if the word were to him only another form of *aureola*.

The aureole and nimbus must not be considered peculiar to Christian symbolism, as they existed, not only amongst the Greeks and Romans,¹ but even amongst the Hindus and Egyptians.² Mr Paley, in his commentary on Æschylus (Suppl. 637), suggests a curious origin for the nimbus which surrounds the heads of the saints. He maintains that it is identical with the metallic plate called

¹ Didron, *Christian Iconography*, p. 132.

² *Ibid.*, p. 146 *seq.*

mêniscus, which was placed over Grecian statues, originally for the purpose of protecting them from the defilements of birds,¹ afterwards as a mere customary adornment. Clement of Alexandria, when arguing with the heathens, taunts them with this fact, that the swallows were in the habit of perching most unceremoniously on the statues of their gods, paying no respect either to Olympian Zeus, or Epidaurian Asclepius, or even to Athênê Polias, or the Egyptian Serapis, and he marvels that this had not taught them the senselessness of images.² In the apocryphal Epistle of Jeremy the same argument is directed against the idols of Babylon—

‘Upon their bodies and heads sit bats, swallows, and birds, and the cats also. By this ye may know that they are no gods : therefore fear them not.’³

¹ *Μηνίσκος* (Aristoph., *Aves*, 1114).

From his use of the word in ‘Queen Mary’ (act v. sc. 2), it might be supposed that Tennyson connected ‘aureole’ with *aurum*—

‘Our Clarence there
Sees ever such an aureole round the Queen,
It *gilds* the greatest wronger of her peace,
Who stands the nearest to her.’

² Exhortation to Heathen, ch. iv.

³ Baruch vi. 22, 23.

CHAPTER X.

THE WORD 'CLEVER.'

THERE are few words in the language more puzzling than the word 'clever,' when we attempt to trace it to its origin. Three derivations present themselves. Each, if it stood alone, and could be considered apart from the others, has much to recommend it ; but their conflicting claims give rise to no little perplexity in the mind of a candid inquirer, and render a judicial decision between them a matter of considerable difficulty.

First of all, there is the Anglo-Saxon *gleav*,¹ skilful, wise, and *gleav-ferhdh*, wise-minded, sagacious. The meaning seems to suit admirably. But unfortunately, it is just this close approximation to the present signification of 'clever' that invalidates its claim. In the earlier stages of its use, that word was applicable, not to the mind, but to the body—not to mental, but manual dexterity—not to intellectual, but always bodily activity.

¹ Goth. *glaggrus*, O. Norse *glöggr*, N. H. Ger. *klug*, have been compared (Diefenbach), and Irish *glica*, O. Irish *gliccu* (W. Stokes, Irish Glosses, p. 130). W. *glew*, North Eng. *glegg*, quick, smart.

The reader will no doubt be surprised to learn that a word so useful, and so commonly employed in daily conversation, is comparatively of recent introduction, and only crept in (to the *written* language, at least) about two centuries ago. It is dangerous, I know, to speak dogmatically as to the first appearance of any word; but I believe it will be found that 'clever' has not been traced in our literature further back than to the time of the Restoration, or thereabouts. It may be met, indeed, in the works of Swift, of Burnet, of South, and of Samuel Butler; but it does not once occur in Milton's poems, nor in our English Bible. It will be looked for in vain in the poems of Pope, though it does occur in one of Swift's 'Imitations of Horace,' which is usually printed amongst Pope's works, on account of some additional verses he appended to it. It does not appear in Shakspeare—nor in any of his contemporaries, so far as I am aware. The adjective that seems generally to have done duty in its stead is the term 'ingenious.' So late as 1684 Sir Thomas Browne, in his tract on the Saxon tongue, includes 'clever' among the 'words of no general reception in England, but of common use in Norfolk, or peculiar to the East Angle counties.' Hickes, in his 'Anglo-Saxon Grammar,' referring to these words of Browne, is content to leave 'clever, *cultus, elegans,*' with a few others, unelucidated,

as being altogether beyond his ken.¹ Some twenty years earlier, Skinner has 'clever, cleverly,' in his 'Etymologicon' (1667), and defines them '*Dextré, Agiliter.*' It is not to be found, however, in Sherwood's 'English-French Dictionary' (1660), nor in Minsheu's 'Guide into the Tongues' (1627).²

Mr Oliphant³ supposes that he has discovered the word in use at a date very much earlier indeed—no later, in fact, than about the middle of the thirteenth century. Undoubtedly, a word '*cliuer*' does appear in a poem of that period, printed by Dr Morris for the Early English Text Society, in his 'Old English Miscellany' (p. 3), but the question is, whether there is anything more than its resemblance in form to connect it with the one we are considering? The writer is impressing on his reader the necessity of divesting himself of his sins by shrift and amendment of life, because then the devil will flee from him, as the adder (*neddre*) always does from a naked man. But, he adds—

'On the clothede the neddre is cof (bold),
And the deucl *cliuer* on sinnes'— Ll. 220, 221.

i.e., the adder does not fear to attack the clothed, and so upon sins the devil is 'ready-to-take-hold,'⁴

¹ 'Utpote nos prorsus latentia.'

² Minsheu only gives *clever* or *cliver*, an herb, or a chopping-knife.

³ Standard English, p. 126.

⁴ So Stratmann, 'cliver, from cliven (?), clever, tenax (?).—Dict. of O. Eng. Language.

or, if we might forge a term for the occasion, is 'clutchy.' Accordingly, 'clever' would mean primarily 'apt to lay hold on with the cleyes, claws, clivers, or clutches,' 'quick in grasping,' and would be near akin to the Anglo-Saxon *clavu*, *clea*, a claw (which is from *clifan*, to adhere or cleave to), just as the Scotch *cleuch* (agile, clever) is from *cleuck* (a claw or clutch), and *gleg* (clever) from *glac* (to seize).

This, the second derivation referred to above, is the theory propounded by Mr Wedgwood, and the one now generally approved of. There is yet another origin, which, though set aside by him in favour of the foregoing, admits of a great deal being said in its favour. I propose to examine it now at some length. It is that 'clever' is merely a modern corruption of the very common Old English adjective 'deliver,' which meant active and nimble.¹ The primary signification of 'clever' was quite the same; for it should be remembered throughout that the notion of mental quickness and capacity, or keenness and versatility of the intellectual powers, which we now attach to the word, is but a secondary one, and that it formerly imported personal agility, nimbleness, or dexterity—the very sense which 'deliver' always bears in old authors. It will be convenient to

So Professor Craik, English of Shakspeare.

consider—(1) the word ‘deliver,’ (2) the possible transmutation of ‘deliver’ into ‘clever,’ (3) the word ‘clever.’

1. ‘Delyvere (or quycke in beynessee)’ is defined to be *vivax* in the ‘Promptorium Parvulorum,’ an English-Latin dictionary compiled about 1440. In a note on this, the editor, Mr Way, quotes from Palsgrave, ‘delyver of ones lymmes, as they that prove mastries, souple, agile,’ and from Thomas, ‘snello, quicke, deliver.’

‘Delivre de sa personne,’ says Cotgrave (1660), is ‘an active, nimble wight, whose joynts are not tied with points; one that can weild his limbs at pleasure.’

Skinner (1667) mentions ‘deliver’ as not yet quite obsolete in his time, and defines it as ‘agile,’ free and ready for action, almost exactly the same definition as he gives elsewhere for ‘clever, cleverly’ (viz., *Dextré, Agiliter*).

It is from the verb *delivrer*, Lat. *deliberare*, to free or loose; and so a *deliver* man was one unfettered in his motions and actions, or nimble, like Chaucer’s squire, who in stature

‘Was of even lengthe
And wonderly *deliver* and grete of strengthe.’
Prologue, Canterbury Tales.

The same writer says—

‘Certes, the goodes of the body ben hele of body, strengthe, *deliverness*, beautee, gentrie, franchise.’ *Persones Tale.*

‘Quicke and *deliver*’ is the explanatory gloss

that Kirke appended to these words of his friend Spenser—

‘He was so wimble and so *wight*
From bough to bough he lepped light.’
Shepheards Calender (March).

I add some other instances, to show how the word was used—

‘Wyte, or *delyvyr*, or swyfte (*wyghte*), *Agilis*.’
Promptorium Parvulorum (1440).

Compare with this—

‘*Wicht*, stout, valiant, *clever*, active, or swift.’
‘*Deliverly*, *claverly*, nimbly.’
Glossary to Gawin Douglas (1710).

‘Cried was, that thei schulde come
Unto the game all and some
Of hem that ben *deliver* and wight,
To do such maistrie as thei might.’
Gower, Conf. Am., Bk. VIII.

‘Papyonns . . . taken more scharpely the Bestes and more *delyverly* than don houndes.’

Mandeville (ed. Halliwell), p. 29.

‘Thre small shyppes escaped by theyr *delyver* saylynge.’
Fabyan (sub. an. 1338).

‘Swim with your bodies
And carry it sweetly and *deliverly*.’
Two Noble Kinsmen, iii. 5.

‘Hereto he is one the lightest, *delyuerest*, best-spoken, fairest archer.’
Paston Letters, XLVI. vol. ii. p. 93.

‘*Deliuery* on fute gat he,
And drew his suerd owt, and thaim mete.’
Barbour, The Bruce, Bk. V. l. 506.

‘Bot the gud steid, that wald nocht stand
Lansyt furth *deliuery*.’ *Ibid.*, Bk. VI. l. 84.

The shorter form *liver* (Fr. *livre*, Lat. *liber*) was also in use in the sense of quick, active, *e.g.*—

' But Robin he lope & Robin he threw,
 he lope over stocke and stone ;
 but those that saw Robin Hood run
 said he was a *liver* old man.'

Percy Folio MS., vol. i. p. 17.

2. The process of change. If 'deliver' be spoken quickly, and the first syllable slurred in the pronunciation, the resultant form 'd'liver,' or 'd'lever,' would inevitably tend to become 'clever,' the combination *dl* being to most ears hardly distinguishable from *gl* or *cl*. Nor is the extrusion of a short vowel from the beginning of a word at all uncommon. Thus our 'plush' is the French *peluche*; 'platoon' is the French and Spanish *peloton*; ¹ 'clock,' a black-beetle, is for 'gellock' (Bav. *kieleck*, O. Ger. *chuleich*); 'sloop' is another form of 'shallop,' Fr. *chaloupe*; 'sprite' is otherwise 'spirite,' or 'spirit'; the Italian *bricco*, an ass, is the Portuguese *burrico*, Sp. *borrico*, Lat. *buricus*; Holstein *plitsch* (clever) is for *politisch*, and *klur* for *couleur*. So 'remnant' is for 'remänent,' 'fortnight' for 'fortēnight,' 'surplice' for 'sur-pellice,' and such pronunciations as b'lieve, med'cine, may often be observed. Compare Fr. *vrai* beside *verus*, 'very,' O. Fr. *verai*; *vrille* beside the Italian *verrina*, *verricello*. In his directions for pronunciation prefixed to his

¹ Compare *glacies* for *gelacies*; Fr. *flon*, in Cotgrave an old form of *felon*; *bourd*, a jest, in O. Fr. *behourd*, *bohurd*. So 'crown' is for *corone*; 'crowner' (Shaks.) for *coroner*; 'clown' for *colone*; 'jilt' for *jillet*. In Dutch, *krent* = Ger. *korinthe*, a currant; *kronie* (*karonie*) = Fr. *charogne*, It. *carogna*; *prüik* (Helig. *prüg*) = Ger. *perrücke*, a periwig.

Dictionary, Webster lays down a principle which, however questionable, is very apposite to the point in hand—

‘The letters *cl* answering to *kl* are pronounced as if written *tl*; *clear*, *clean*, are pronounced *tlear*, *tlean*. *Gl* is pronounced *dl*, *glory* is pronounced *dlory*.’

Rule XXIII.

In Irish, Mr Joyce informs us, the letters *d* and *g* when aspirated (*dh* and *gh*) are sounded exactly alike, so that it is impossible to distinguish them in speaking. Consequently, in names of places *gh* is now very generally substituted for the older *dh*. Thus Gargrim should be Gardrim, being the Irish *Gearrdhruim* (short ridge), and Fargrim should be Fardrim, Irish *Fardhruim* (outer ridge).¹

In illustration of this principle, by which *tl*, *tr*, become *cl*, *cr*, or *kl*, *kr*, and *dl*, *dr*, become *gl*, *gr*, I append the following instances:—

In Cotgrave (*s.v.* *Niquet*) *tlick* stands for what we now write ‘click.’ *Trane* is the Danish for our ‘crane,’ just as I have heard a child say *trown*, when it meant ‘crown.’ N. Eng. *twill* for ‘quill.’

Ankelers (for anklers) is an archaic way of writing ‘antlers.’²

Ascla, a splinter, in Provençal, is for *astla*, from L. Lat. *astula* (Diez).

Bushle is found as a collateral form of ‘bustle.’

¹ Irish Names of Places, p. 54.

² *Vide* quotation in Soane’s New Curiosities of Literature, vol. ii. p. 138.

-*clo*, -*cro*, -*cla*, &c., a Latin suffix, is said to be for -*tlo*, -*tro*, -*tla*, &c.¹

Craindre, O. Fr. *crembre* (to fear), is from the Latin *tremere* (Diez).

‘Huckleberry,’ also ‘hurtle-berry.’

‘Scrub,’ Dan. *skrub*, is the Dutch *strobbe*.

Schioppo (It.), a blow, is from the Latin *stloppus*, through a form *scloppus* (Diez).

Snickle (prov. Eng.), a noose or snare, is sometimes spelt ‘snitle.’

Ruckle is another form of ‘ruttle.’²

Skinkle (Scot.), a spark, is the Latin *scintilla*.

Sparkelen (Dut.) also presents the form *spartelen*.³ Cleveland *tattling* = tackling, *twilt* = quilt.

‘Trickle’ corresponds to the Old Norse *tritill*.

Tranckle is also found as *trantel*.⁴

Turckle is an old way of writing ‘turtle.’⁵

Vecchio, *veglio* (It.), is from the L. Lat. *veclus*, i.e. *vetlus* for *vetulus*, old (Diez).

Similarly, Suckling the poet figures as ‘Sir John *Sutlin*’ in ‘Strafford’s Letters’ (vol. ii. p. 150); Ballinclay, a townland in Wexford, is otherwise *Ballintlea*; and Twit’nam was Pope’s favourite spelling of Twickenham—

‘All fly to *Twit’nam*, and in humble strain
Apply to me, to keep them mad or vain,’

Ep. to Arbuthnot, l. 21.

¹ *Vide* the Academy, No. 30, p. 408.

² Philological Soc. Trans., 1857, p. 127.

³ *Ibid.*, p. 108.

⁴ Percy Folio MS., vol. i. p. 62.

⁵ Chester Mysteries (Shakspeare Soc.), vol. i. p. 193.

Instances of the *d* and *g* sounds interchanging are the following:—

‘Brangle’ (for brandle), (Fr.) *brandiller*, to brandish.

Glukùs (Gk. γλυκὺς) compared with Lat. (*dlucis*) *dulcis*.¹

Gragea (Port.) = Sp. *dragea*, Fr. *dragée* (sweet-meat).

‘Grisly,’ A.-Sax. *grislić*, also *dryslíc*.

Gnóphos (Gk. γνόφος), also (δνόφος) *dnóphos*.

‘Grains, brewer’s,’—a corruption of ‘brewer’s drains’ (Wedgwood).

‘Mangle’ is the German *mandel*.

‘Shingle’ is the German *schindel*, Lat. *scindula*.

‘Tingle,’ O. Eng. *dindle*, Dut. *tintelen*.

Ruscum (Lat.), sometimes spelt *rustum*.

Just, then, as ‘brickle’ is another form of ‘brittle,’² as ‘tickle’ (for tittle) answers to the

¹ Philological Soc. Trans., 1860, p. 152.

² ‘Brickle,’ that may be easily broken, from A.-Sax. *breccan*, to break, is a secondary form of ‘brittle.’

‘Brickle, *fragilis*’ (Levin’s Manipulus, 1570).

‘Freyll, and brokulle, or brytylle . . . or brekyll’ (Prompt. Parv.)

‘Th’ Altare on the which this image staid,
Was, O great pitie! built of *brickle* clay.’

Spenser, Ruines of Time, l. 498.

In the early copies of the Authorised Version the expression ‘brickle vessels’ occurs (Wisdom of Solomon xv. 13), but the more recent editions have changed it to ‘brittle.’

Vide also Camden’s *Britannia* (fol.), p. 515; Percy Household Book, p. xiv.; Spoon and Sparrow, p. 147.

‘Lett the world pas
It is ever in drede and brekyll as glas.

Towneley Mysteries, Pastores.

Latin *titillare*, and the Latin verb *anclare* comes from the Greek *antleîn* (ἀντλεῖν), so, by analogy, 'clever' would naturally arise from 'd'lever' (deliver), though it must be admitted we would have expected the form *gliver*. A doubtful word in one of the 'Paston Letters,' which the original editor, Sir John Fenn, confessed himself unable to explain, seems to have preserved for us the transitional form.¹

'If it be soo yt all thynges go *olyver* currant wt mor to remembre that ther is owt of that Contre . . . that woll and schall do my lorde s^r uyse.'

Letter of John Paston, Knt., 15 Nov. 1470.

'*Olyver* current,'—'This appears to be the word in the original,' says Fenn. I would confidently suggest that the *o* in 'olyver' is an incorrect transcription of a *d*, either imperfectly formed or partially obliterated, and so the passage would give an easy reading. 'If it be so that all things go *dlyver* current'—that is, go freely, unimpededly current, run smooth. 'Clever-through' in the sense of straight-through, clean- or slick-through is still

As examples of the *t* and *k* sounds interchanging, compare the following:—Bat, O. Eng. *bak* (Prompt. Parv.); nut = Lat. *nuc-s* (*nux*); Gk. *tis* (τις) = Lat. *quis*; *moitié*, *métier*, pronounced *moikié*, *mékier* in French Canada; flicker = flitter; *damasco* in Italian, also *damasto*; smacking = smattering (Ward, Sermons); Ger. *kartoffel*, prov. G-r. *tartoffel* = It. *tartufola*; cider = Lat. *sicra*, Gk. *sikera* (σίκερα), Heb. *shêcâr*; *Chietins*, an Old French form of *Theatins* (Cotgrave); *Tearlach*, the Gaelic form of Charles; Sp. *totoria* = Port. *cotovia*, Fr. *cochevis*, the tufted lark. Vide also Philological Soc. Trans., 1856, p. 230; Spoon and Sparrow, p. 142; Joyce, Irish Names of Places, p. 55.

¹ CIX. vol. iv. p. 451.

in provincial use, and such phrases as 'He escaped clean and clever' may be adduced for comparison.

3. It remains that we should consider the modern term 'clever.' As being a vulgar or slipshod pronunciation, it appears at first to have been used only in familiar discourse or less dignified prose, like other contracted forms, as 'don't,' 'can't,' &c. Even in Johnson's time it was, at least in part of its usage, 'a low term, scarcely ever used but in burlesque or conversation.' He defines it as meaning (1) well-shaped, handsome—*e.g.*, 'a tight *clever* wench' (Arbuthnot); (2) fit, proper; (3) dexterous. In the provincial English of the eastern shires, 'clever' still signifies 'good-looking,' according to Halliwell, and also 'nimble, neat, dextrous, lusty,' according to Kennet. The latter is the meaning in the following passage from Allan Ramsay:—

'Auld Steen led out Maggie Forsyth—
He was her ain guid-brither;
And ilka ane was unco blythe,
To see auld fouk sae *clever*.'

Christ's Kirk on the Green, canto ii.

Mr Wilkin, in a note on Sir Thomas Browne's mention of 'clever,' states that '*claver*, as it is commonly pronounced, is used by the peasantry of Norfolk in speaking of any one who is kind and liberal—*e.g.*, He always behave very *claver* to the poor.' Swift uses the word in this signification—

‘ But here a Grievance seems to lie,
 All this is mine but till I die ;
 I can’t but think ’twould sound more *clever*,
 To me and to my Heirs for ever.’

Imit. of Horace, Bk. II. satire 6.

This meaning, it will be observed, flows very naturally from ‘ deliver,’ free-handed, liberal ; but it is not easy to see how it could arise from an original significant of clutching and seizing. Moore mentions that it is a term applied to anything handsome or good-looking, as ‘ a clever horse’—indeed, ‘ a clever roadster,’ and ‘ a clever hunter’ are still current phrases in the language of the horse-mart.

In the following it is used of dogs :—

‘ But if my puppies ance were ready,
 Which I gat on a bonny lady :
 They’ll be baith *cliver*, keen, and beddy.’

The Last Dying Words of Bonny Heck.

In some parts of America the word takes a wider range of meaning, and expresses courtesy and affability, while in New England it connotes honesty and respectability. An English lady in New York, Mr Bartlett informs us, was once recommended to take a girl into her service as being ‘ clever, but not smart.’ On trial, she found her, in accordance with this character, to be merely dull and inoffensive.¹

¹ In America ‘ clever ’ is generally used in the sense of amiable. ‘ He is clever certainly, but I should say he was decidedly silly.’ Some purists maintain the ordinary English meaning of the word,

To assist us in appreciating the force and acceptance of 'clever' in standard English, I select the following passages from writers who speak with authority:—

'Cleverness is a certain knack or aptitude at doing certain things which depend more on a particular adroitness and off-hand readiness than on force or perseverance, such as making puns, making epigrams, making extempore verses, mimicking the company, mimicking a style, &c.

'Cleverness is either liveliness and smartness, or something answering to sleight of hand.'

Hazlitt, Table-Talk, On the Indian Jugglers.

Very similar, both in thought and diction, are the remarks which De Quincey makes in endeavouring to depreciate the popular reputation of the admirable Crichton. Though not defining, or even introducing the word in question, they serve to illustrate and finally lead up to it.

'To have a quickness in copying or mimicking other men, and in learning to do dexterously what *they* did clumsily, ostentatiously to keep glittering before men's eyes a thaumaturgic versatility, such as that of a rope-dancer, or of an Indian juggler, in petty accomplishments, was a mode of the very vulgarest ambition.'

This hero, in fact, he holds, was 'admirable' rather for his *prestige* in the primary sense of that word (Lat. *præstigiæ*) than for any originality or true productive power. An observation altogether suitable for our purpose is added a few lines later—

which often leads to ambiguity, so that it is not uncommon to hear the question asked, 'You say he is clever; do you mean *English* clever or *American* clever?' (C. A. Bristed, *Cambridge Essays* 1855, p. 65).

‘The pretensions actually put forward on his behalf simply instal him as a *cleverish* or dexterous ape.’

Works, vol. xiv. p. 423.

‘By cleverness,’ says Coleridge, ‘which I dare not with Dr Johnson call a low word, while there is a sense to be expressed which it alone expresses, I mean a comparative readiness in the invention and use of means for the realising of objects and ideas—often of such ideas which the man of genius only could have originated, and which the clever man perhaps neither fully comprehends nor adequately appreciates, even at the moment that he is prompting or executing the machinery of their accomplishment. In short, cleverness is a sort of genius for instrumentality. It is the brain in the hand. In literature cleverness is more frequently accompanied by wit, genius and sense by humour.’

He assigns cleverness as a characteristic quality to the French, genius to the Germans and English (*The Friend*, vol. ii. pp. 133, 134, ed. Moxon).

To sum up in a few words. ‘Clever,’ in all its original significations, as (1) nimble, active, dexterous; (2) handsome; (3) generous, closely corresponds to the ancient ‘deliver,’ and in the latter two to the kindred Latin *liberalis*, while the change of form is by means incapable of explanation. A well-established word in our early literature, ‘deliver’ seems to have grown obsolete in the Elizabethan age, though, like many another good old term, it still lived on in the northern and other provincial dialects. Scott, for instance, puts the word into the mouth of Evan Dhu, when he describes young Waverley as ‘clean-made and deliver.’ The two forms of the word appear never to

have overlapped one another, or to have co-existed in the written language. During the period of transformation both seem to have dropped out of use. 'Deliver' for a while is lost to sight, and next turns up in the shape of 'clever,' clipped and defaced during its currency among the populace, but still of sterling metal, and having the ring of the ancient coin. From being so long relegated to the commonalty, this old friend in disguise was regarded with suspicion at first when it began to appear in respectable society; it met but a tardy recognition, and with difficulty, by slow degrees, gained an admittance as a denizen in the republic of letters.

It is only quite recently that 'cleverness' has been permitted to recover the position which 'deliverness' once occupied.

CHAPTER XI.

THE WORD 'NIGHT.'

THE words for 'night' are identical, I believe, in every language belonging to the Indo-Germanic family. (Eng.) *night*, (Icel., Dan., and Swed.) *natt*, (Ger. and Dut.) *nacht*, (Goth.) *nahts*, (Welsh and Bret.) *nos*, (Slav.) *noc*, (Russ.) *nochy*, (Irish) *nochd*, (Fr.) *nuit*, (It.) *notte*, (Sp.) *noche*, (Wallach.) *nogte*, (Lett.) *nakts*, (Lith.) *naktis*, (Lat.) *noct-s* (*nox*), (Gk.) *núkt-s* (*νύξ*), (Sans.) *nakta*, *nakti*, from the root *naç* (or *nak*), to perish, according to Pictet, because the night in some sort is regarded as being the *death* of the day.¹ 'As the name of "day," from the root *div* (brightness), is associated with the ideas of heaven and God, so the name of "night" is with those of

¹ Orig. Indo-Europ., vol. ii. p. 587.

Benfey conjectures that the primary meaning of the root *naç* was to hasten, then to hasten away, vanish, '*perire*.' Some have traced a connection with the Shemitic, comparing (Arab.) *nakay*, kill, injure, (Heb.) *nakah* (נָכָה), to slay (Davies in Philolog. Soc. Trans., 1854, p. 261). We may doubtless compare the Anglo-Saxon *hnaeccan*, to kill, (Dut.) *nekken*, (L. Dut.) *nikker*, the hangman, (O. Norse) *nikr*, (Swed.) *neck*, (Norweg.) *nök*, a bloodthirsty water-sprite (cf. 'Old Nick'), *knacker*, and perhaps *knock* (Thorpe, Northern Mythology, vol. ii. p. 22), Icel. *nár*, Goth. *naus*, corpse.

destruction and misfortune.' It has the same root which appears in the Greek *nék-ros* (*νέκρος*, dead), *nék-us* (*νέκυσ*, a corpse), Lat. *noc-ere* (to hurt), *nec-are* (to kill), *nec-s* (*nex*, death), *per-nic-ies* (destruction), and perhaps *ve-ne(c)-num* (poison). Thus the season of darkness carries involved in its name the associated ideas of hurtfulness and unwholesomeness, as it were *noct-s quod nocet*; *nuit parcequ'elle nuit*; 'night' because it *noieth* (to use an Old English verb), or, as Spenser words it, is the 'mother of annoyance.'¹ Nearly related to it, therefore, in English are the words *nox-ious*, *noisome*, *per-nic-ious*, and *venomous*; so that Mr Coventry Patmore is etymologically correct in speaking of 'the midnight's *noxious* mystery,' 'night's evil sanctity.' We may compare the Sanskrit *vasati*, *vásura* (night, lit. 'the dead season'), from the root *vas* or *vast* (to kill), whence also come *vasra* (death), *vasu* (barren, 'waste').—Pictet.

Now it certainly seems an impressive and solemn discovery, in more respects than one, that 'night,' when traced to its ultimate origin, imports 'the season of death.'² One reason, no doubt, and the simplest, why it was called so, is

¹ Thus it seems that *nox a nocendo* is one of the few etymologies advanced by the old Latin philologists which has a substratum of truth (Servius, Isidore, Papias, &c.) Catullus, according to Varro, had made the statement, 'Quod omnia nisi interveniat sol prima obriguerint, quod nocet nox' (Vossius, *Etymologicon*, s.v.)

² Horace sometimes uses *nox* in the sense of death, e.g., 'Omnes una manet nox' (Odes, I. xxviii. 15).

because it is the time when 'daylight *dies*'¹—when the setting sun, like a giant returned from his course, but vanquished, sinks down amid blood and fire upon his funeral pile in the west, till he altogether perishes from view. The chill and gloom and stillness which rapidly succeed, contrasted with the cheerful bustle and warmth and splendours of the day, were felt by the saddened spirit to be a very death of nature.

The approach of darkness presented itself to the imagination of the ancient Greeks as of an implacable enemy following the footsteps of the sun in swift pursuit, as of a warrior pressing on incessantly and irresistibly, and seizing immediately upon everything as the sun abandoned it.² To the modern Greeks *basileúei*, 'he is kingly,' expresses the pomp and state of the sinking luminary. What is with us a sunset, was to men in the myth-making ages the sun growing old, decaying, or dying. When he touched the horizon, he was conceived to cross the threshold of death, and to end his solitary life, struck by the powers of dark-

¹ The Basque *ihun*, 'twilight,' is from *hill*, dead, and *egun*, day (Morris, English Accidence, p. 2).

Compare these words of Bishop Pearson's—'The day dies into night, and is buried in silence and in darkness; in the next morning it appeareth again and reviveth, opening the grave of darkness, rising from the dead of night: this is a diurnal resurrection.'—'God has appointed the continual returns of night in order that He may so recall, and admonish us, every night, of the solitude and stillness and darkness of the grave' (Williams, *On the Passion*, p. 437).

² Buttmann, *Lexilogus*, s.v. *Θόος*.

ness ; ‘and it is this tragedy’ (remarks Max Müller), ‘the tragedy of nature, which is the life-spring of all the tragedies of the ancient world.’¹

So Shakspeare speaks of night—

‘ Whose black contagious breath
Already smokes around the burning crest
Of the old, feeble, and day-wearied sun.’²

This, then, is one obvious reason why ‘night’ was called the ‘dead’ or ‘deadly season,’ because it was the destroyer of the brilliant sun-god, and seemed to send forth a chilling breath over the whole realm of nature, which stilled all life and quenched all joy.³ The prophet Amos very sublimely describes ‘night’ as being ‘the shadow of death,’ and our own poets in their night-pieces have not failed to dwell upon this aspect of it.

‘All things are hush’d, as nature’s self lay dead.’⁴

‘Now o’er the one half world
Nature seems dead, and wicked dreams abuse
The curtain’d sleep.’⁵

¹ M. Müller, *Oxford Essays*, 1856, pp. 40, 65, 66. *Vide* also *Lectures on Science of Language*, 2d Series.

² King John, v. 4.

³ Tertullian, in his treatise ‘On the Resurrection,’ has an eloquent passage on the interchange of darkness and light, of which the following is a part:—*Dies moritur in noctem, et tenebris usquequaque sepelitur. Funestatur mundi honor; omnis substantia denigratur. Sordent, silent, stupent cuncta; ubique justitium est, quies rerum. Ita lux amissa lugetur: et tamen rursus . . . reviviscit; interficiens mortem suam, noctem; rescindens sepulchrum suum, tenebras*’ (*De Resur. Carnis*, cap. xiii.) *Cf.* Thomson, *Seasons* (Autumn), ll. 1136–1145.

⁴ Dryden, *Conquest of Mexico*.

⁵ *Macbeth*, ii. 1.

‘Darkness does the face of earth entomb
When living light should kiss it.’¹

‘Night, sable goddess, from her ebon throne,
In rayless majesty now stretches forth
Her leaden sceptre o’er a slumbering world.
Silence how dead ! and darkness how profound !
Nor eye nor listening ear an object finds ;
Creation sleeps :—’tis as the general pulse
Of life stood still, and nature made a pause,
An awful pause ! prophetic of her end.’²

It is interesting to observe that the epithet of
‘dead’ is frequently also applied to ‘night’ itself
when its primitive meaning had been long forgot-
ten. Thus Beaumont and Fletcher sing of

‘The *dead night* from underground,
At whose rising mists unsound,
Damps and vapours fly apace,
Hovering o’er the wanton face
Of these pastures, where they come
Striking dead both bud and bloom.’³

Compare also the following :—

‘’Tis yet *dead night* : yet all the earth is cloutcht
In the dull, leaden hand of snoring sleep.
No breath disturbs the quiet of the air,
No spirit moves upon the breast of earth,
Save howling dogs, night-crows, and screeching owls ;
Save meagre ghosts, Piero, and black thoughts.’

Marston, Antonio's Revenge, i. 1.

¹ Macbeth, ii. 4.

² Young, Night Thoughts. The same thought is found in Victor Hugo's *Toilers of the Deep*—‘It was that solemn and peaceful moment when the slumber of external things mingles with the sleep of living creatures, and night seems to listen to the beating of Nature's heart.’

³ Faithful Shepherdess, ii. 1.

'Tis night, *dead night*, and weary nature lies
 So fast, as if she never were to rise ;
 No breath of wind now whispers thro' the trees,
 No noise at land, nor murmur in the seas :
 Lean wolves forget to howl at night's pale noon,
 No wakeful dogs bark at the silent moon,
 Nor bay the ghosts that glide with horror by,
 To view the caverns where their bodies lie.'

Lee, Theodosius.

'Those damp, black, dead
 Nights in the Tower ; dead—with the fear of death—
 Too dead ev'n for a death-watch !'

Tennyson, Queen Mary, iii. 5.

Shakspeare speaks of 'the dead vast and middle of the night,' elsewhere styling it 'the tragic melancholy night.'¹ But not only is the season of darkness death-like, it is really deadly, and tends towards death. Accordingly Night (*Nux*) is personified by the Greek poet Hesiod to be the mother of a direful brood, of Fate (*Moros*), of dark Destruction (*Kêr*), Woe (*Oizus*), and Death (*Thanatos*) ; and Spenser credits her with an offspring not less horrible.

Everywhere we can trace a widespread feeling that night is an unfriendly and hostile power to man. 'The night is no man's friend,' says an ancient German proverb.² The poetical name for it in Icelandic is *Gríma*, apparently 'the grim'

¹ 2d Pt. Henry VI., iv. 1.

² *Die Nacht ist keines Menschen Freund* (Archbishop Trench, Proverbs and their Lessons, p. 54, 6th ed.). In Sanskrit *druh*, mischief, is used as a name of darkness, or the night (M. Müller, vol. ii. p. 454).

and terrible one.¹ Its constant epithets in Homer are 'the evil,' 'the destructive,' 'the fearful;'² and the greatest of our own poets has not hesitated to style it—

'Horrid night, the child of Hell.'³

It is an unwholesome time, that seems to hold antipathy with all the powers of life and health. Then 'planets strike and fairy takes'—then blasting, blight, and mildew do their mysterious and deadly work.⁴ Under the depressing effect of its

¹ Unless, indeed, the word *Gríma* may be connected, not immediately with *grimmr*, 'grim,' but with *grom*, 'grime,' Dan. *grim*, soot, in which case the name would signify 'the grimy one,' like Shakspeare's 'collied night' (Midsummer Night's Dream, i. 1), *i.e.*, the sooty, coal-black night.

² Νύξ κακή, ὀλοή, θοή, *die jühe Nacht* (Buttmann). A common euphemistic phrase in the Greek poets is 'the kindly or cheerful season' (εὐφρόνη).

³ Shakspeare, Henry V. Cf.—

'Darkness, which ever was
The dam of Horror, who does stand accursed
Of many mortal millions.' *Two Noble Kinsmen*, v. 5.

Spenser, in his fine description of 'griesly Night with visage deadly sad,' depicts her as 'in a foule blacke pitchy mantle clad,' and drawn by 'cole blacke steedes yborne of hellish brood' (Faerie Queene, Bk. I. c. v. 20).

In the curious old comedy of 'Lingua, or the Combate of the Tongue and the Five Sences for Superioritie' (my copy is the quarto of 1632), there is a very pretty and poetical passage descriptive of the morning light, which

'At his first appearance puts to flight
The ut-most Reliques of the hel-borne night.' Sig. F, recto.

⁴ It is well known that microscopic forms of fungoid vegetation are intimately connected with the ravages of decay and death. Not only the destruction of timber by dry-rot, and of plants by blight and mould, but even many forms of cutaneous eruptions and zymotic diseases in the human subject, are attributable to the same morbid growth. Now 'light, indispensable to the well-being of all other plants, is hostile to the growth of fungi. Wherever the sun shines brightly, mould will not appear, or, at all events, flourish. *It is essentially one of the unfruitful works of darkness*' (Macmillan, Ministry of Nature, p. 63).

vast overhanging pall the sick man tosses on his feverish bed, and longs for the dawning of the day. Many diseases first make themselves felt in the 'dead of night;' ¹ pains and aches grow worse at the midnight hour; and dying men, who have maintained the unequal struggle for breath during the cheerful hours of light, now sink and pass (Job xxvii. 20; xxxvi. 20).² We feel ourselves in a measure paralysed, our powers fettered, and our joys diminished, as the darkness gathers round us. We dread

'Night's sepulchre, the universal home,
Where weakness, strength, vice, virtue, sunk supine,
Alike in naked helplessness recline.' *Byron.*

Jewish traditions tell with what intense dismay our first parents beheld the sun withdraw itself, and the shades of evening steal over the fallen earth. In Paradise, it was believed, they had never known the gloom of night. It was only on the day that they were driven forth into exile that they for the first time experienced the loss of the light and the curse of darkness. The guilty pair, utterly disconsolate, lay on the ground all

¹ The Greek word for 'disease,' *nŏsŏs* (*vŏsŏs*), comes from the same root as 'night,' viz., *naç*. The Zend *daosha* = night, and evil, mischievous (Pictet, vol. i. p. 468).

² Sir Thomas Browne, in a letter on the death of a friend, 1690, remarks:—'He died in the dead and deep part of the night, when Nox might be most apprehensibly said to be the daughter of Chaos, the mother of sleep and death, according to old genealogy; and so went out of this world about that hour when our blessed Saviour entered it, and about what time many conceive he will return again into it' (Works, vol. iii. p. 68, ed. Wilkin).

night long in an agony of grief and fear, till the beams of returning day began to quiver in the east, and in a measure reassured them (Avoda Sara, ed. Edzardus, 1705, p. 56).

For my own part, I know of nothing in nature more ineffably sad than the calmness of a summer sunset, partly from what it recalls, still more, perhaps, from what it portends;¹ and every one, I think, realises in a greater or lesser degree that ‘horror of great darkness’² which fell upon the patriarch, ‘when the sun was going down’ (Gen. xv. 12). Accordingly there is felt a dislike to the congenial gloom of night—a natural shrinking from it as from a chilling and repulsive presence.

¹ It seems to add new pathos to a scene almost too pathetic already, that the wise and excellent Socrates, when he had spent the last day of his life in prison in holding that wondrous discourse with his friends upon the immortality of the soul, and had bidden his children farewell, is recorded to have taken the fatal cup, and calmly drunk it off just at the moment ‘*when the sun was on the mountains, and on the point of setting*’ (Phædo, ch. lxxv.) He averred that all time to come appeared to him no longer than a single night—that death could be at worst but a profound and dreamless sleep, and, if so, a wondrous gain (Apology, xxxii.) Thus, in perfect harmony with his philosophical views, the gentle Socrates closed his eyes in darkness as the sun went down.

‘As the light grew more aerial on the mountain-tops, and the shadows fell longer over the valley, some faint tone of sadness may have breathed through the heart; and in whispers, more or less audible, reminded every one that as this bright day was drawing towards its close, so likewise must the Day of Man’s Existence decline into dust and darkness; and with all its sick toilings, and joyful and mournful noises, sink in the still Eternity.’

Carlyle, Sartor Resartus, Bk. II. ch. v.

‘It is near the closing of the day,
Near the night. Life and light
For ever, ever fled away.’

Wm. Allingham.

Compare also the beautiful Scotch proverb, ‘The e’ning brings hame.’

² Cf.—

‘Sotto il silenzio de’ secreti horrori.’
Simul ipsa silentia terrent.’

Tasso.
Virgil.

There is something indefinably mysterious—almost oppressive, I might say—in its brooding stillness. Its weight lies heavy on the soul, like a thing of awe and dread. ‘An abysmal depth, an enigma at once showing and concealing its face, the Infinite in its mask of darkness—these are the synonyms of night. In the presence of night man feels his own incompleteness. He perceives the dark void, and is sensible of infirmity. It is like the vacancy of blindness. Almost always he shrinks from that vague presence of the Infinite Unknown.’¹ This, moreover, is the season that the superstitions of mankind, with one consent, have peopled with the fantastic creations of their own fears and their own consciences, with monstrous shapes of spectres, ghosts, and apparitions,

‘Gorgons and hydras and chimæras dire ;’²

¹ Victor Hugo.

² Cf.—

‘ ’Tis now the very witching time of night
When churchyards yawn, and hell itself breathes out
Contagion to this world.’ *Hamlet*, iii. 2.

‘Now it is the time of night
That the graves, all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide.’

Midsummer Night's Dream, v. 1.

Lilith, the nocturnal hobgoblin, with which the Jews used to scare their children, like the Mormo and Empusa which served the same purpose among the Greeks, and the Lamia and Strix among the Romans, seems to have been a personification of the horrors of the night, the terror which darkness almost always excites in the mind of infancy, being derived from the Hebrew word *layil*, night (לַיִל from לָיַל). Lilith is the word translated screech-owl’ in the authorised version of Isa. xxxiv. 14, marg. ‘night-monster.’ The hideous three-headed Cerberus is, according to M. Müller

and even the inspired Psalmist speaks of 'the terror by night,'¹ as well as of 'the pestilence that walketh in darkness'² (Ps. xci. 5, 6). Then it is that the creatures most loathsome, as well as most terrible to man, come forth boldly from their secret places—ravaging wolves, bats and owls, beetles and foul creeping things, the whole slimy and reptile brood, and all that nature shelters of hideous and unclean (Ps. civ. 20).³

And then it is, in like manner, that every form of vice lifts its head, and comes forth from its dens and lurking-places: then red-handed Murder stalks abroad unchallenged, and 'they that are drunken are drunken in the night.' And so it is (as Job remarked) with the thief, the house-breaker, and the adulterer, who 'waiteth for the twilight, saying, no man shall see me,' 'they know not the light. For the morning is to them even as the shadow of death.'⁴ Indeed, throughout the

(vol. ii. p. 478), the darkness of night. Similarly, the French *lutin* (cf. Belg. *nuiton*), O. Fr. *luiton*, seems properly to be a goblin of night (*nuit*).

¹ For a striking description of the terrors of darkness, see the Book of Wisdom, ch. xvii.

² It is noticeable that two of the most destructive pestilences recorded in Scripture, the death of the first-born in Egypt, and of the Assyrians before Jerusalem (Isa. xxxvii. 36), occurred at *night*.

³ Cf.—

'Now the hungry lion roars
And the wolf behowls the moon;

Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe

In remembrance of a shroud.' *M. Night's Dream*, v. 2.

Thomson, Seasons (Winter), 191–194.

⁴ Ch. xxiv. 14–17. Cf. 'κλεπτῶν γὰρ ἡ νύξ, τῇσδ' ἀληθείας τὸ φῶς' (Eurip. Iphig. in Taur., 1226). 'Pernicious Night' was the mother

Scriptures darkness is employed as the common emblem of evil—of impurity, suffering, and misery—just as light is synonymous with holiness and happiness and health. And this connection between sin and darkness is not a merely notional one, it is real and essential. Wicked doers instinctively shun the accusing light of day. It is true, literally, as well as spiritually, that such ‘men love darkness rather than light, because their deeds are evil. For every one that doeth evil hateth the light, neither cometh to the light, lest his deeds should be reproved.’¹ ‘They are of those that rebel against the light; they know not the ways thereof, nor abide in the paths thereof.’²

Bearing in mind this mystical use of the word, there appears to be something unspeakably solemn and awful in those few little words which the evangelist has introduced parenthetically in his account of the Last Supper, that when Judas left the upper chamber and went forth on his terrible mission, to consummate the darkest crime ever committed upon earth, ‘*it was night.*’ ‘This is your hour, and *the power of darkness,*’ exclaimed

of Fraud according to Theognis, and of Falsehood according to Spenser (Faerie Queene, Bk. I. v. 27).

‘O thievish night,
Why shouldst thou, but for some felonious end,
In thy dark lantern thus close up the stars.’

Milton, Comus, ll. 195-197.

‘Guilt concealing night.’

Thomson, Autumn, l. 1172.

¹ John iii. 19, 20.

² Job xxiv. 13.

the Son of Man when He saw that He was betrayed into the hands of sinners (Luke xxii. 52). And so it is recorded of Judas, 'He then, having received the sop, went immediately out—and it was night' (John xiii. 30). With that impressive sentence, so fearful in all that it implies, the wretched traitor is dismissed from the presence of Christ and the cheerful lights of the Paschal feast, out into the chill gloom of night, out also into the deeper and more dreadful night of despair, into 'the blackness of darkness for ever,' 'that he might go to his own place.' 'He went out—and *it was night*'!

Two other passages of Scripture there are which seem to have something of the same subtle power not easily analysed: the sublime dreadfulness of the still dead time being conveyed in the most touching of the parables, that of the Ten Virgins—'They all slumbered and slept, and at midnight there was a cry made' (Matt. xxv. 6), even as the indescribable pathos and tenderness of eventide is suggested by the scene at Emmaus, where the disciples entreat the unknown wayfaring Man to be their guest—'Abide with us; for it is toward evening, and the day is far spent' (Luke xxiv. 29).

When we bethink ourselves of all these things, as

'Awful Night,
Ancestral mystery of mysteries, comes down
Past all the generations of the stars,'

we *feel* the power of its name, we recognise the

sufficiency of the reasons why it was given. For inasmuch as night is the time when day lies *dead*, when all creation is hushed in *death*-like repose, when Sleep, 'the brother of Death,' reigns supreme, and *Death* himself is busiest at his ceaseless task, when *deadly* deeds are being enacted, and *dead* men walk (or are fabled to walk) amid their earthly haunts—our earliest progenitors summed up all these conceptions (not all of them, perhaps, consciously, but some of them certainly) when they called the darkness 'night,' meaning, as it does, the *nox*-ious, the *per-nic*-ious, or the deadly season, recognising therein a presage of that one great undiscovered mystery into which all men must one day be initiated, the type or foreshadowing of a silence yet more awful, and an outer darkness yet more fearful.

The following fine apostrophe, full of tragic power, is from Lord Lytton's 'Clytemnestra—

'Come, venerable, ancient Night !
 From sources of the western stars,
 In darkest shade that fits this woe,
 Consoler of a thousand griefs,
 And likest death, unalterably calm.

.

Our days thou leadest home
 To the great Whither which has no Again !
 Impartially to pleasure and to pain
 Thou sett'st the bourne. To thee shall all things
 come.'

Few persons, I imagine, can have listened to the Third Collect for evening prayer in our churches,

so touching and comprehensive in its simplicity, without feeling conscious how eerie and solemn a thing the night is. Its words are, 'Lighten our darkness, we beseech thee, O Lord, and by thy great mercy defend us from all perils and dangers of this night,' and many will recollect how powerfully De Quincey was affected by it. He says—'The decaying light of the dying day suggests a mood of pensive and sympathetic sadness,' and

'There was something that oftentimes had profoundly impressed me in this evening liturgy, and its special prayer against the perils of darkness, . . . that darkness, which our English liturgy calls into such symbolic grandeur, as hiding beneath its shadowy mantle all perils that besiege our human infirmity. . . . In this prayer were the darkness and the great shadows of night made symbolically significant: these great powers, Night and Darkness, that belong to aboriginal Chaos, were made representative of the perils that continually menace poor afflicted human nature. With deepest sympathy I accompanied the prayer against the perils of darkness—perils that I seemed to see, in the ambush of midnight solitude, brooding around the beds of sleeping nations; perils from even worse forms of darkness shrouded within the recesses of blind human hearts; perils from temptations weaving unseen snares for our footing; perils from the limitations of our own misleading knowledge.'¹

Although therefore, we cannot go so far as to affirm² that darkness is one of the consequences

¹ De Quincey, Works, vol. i. pp. 83-87.

² As Dr Maitland does, Eruvin, pp. 120-123, and, to some extent, Milton—

'Thus Adam to himself lamented loud,
Through the still night; not now, as ere man fell,
Wholesome, and cool, and mild, but with black air
Accompanied; with damps and dreadful gloom;
Which to his evil conscience represented
All things with double terrour.'

Paradise Lost, Bk. x. ll. 845-850.

of the fall, and a part of the curse; yet when we 'reflect on the dangers and evils that arise from it, and on the facilities which it affords for crimes, emphatically called "works of darkness,"' it appears a great and positive evil, and we gladly and thankfully hail the assurance of St John the divine respecting the New Jerusalem, prepared for and promised to the faithful, that '*there shall be no night there.*'¹

In the third book of Spenser's *Faerie Queene*, canto iv., there is a fine apostrophe to Night, in which he breaks into a fervid invective against her dreaded and detested power, and minutely catalogues most of the evils and mischiefs attendant in her train:—

LV.

'Night! thou foule mother of annoyaunce sad,
Sister of heavie death, and nourse of woe,
Which wast begot in heaven, but for thy bad
And brutish shape thrust downe to hell below,
Where, by the grim floud of Cocytus slow,
Thy dwelling is in Herebus' black hous,
(Black Herebus, thy husband, is the foe
Of all the gods), where thou ungratious
Halfe of thy dayes doest lead in horreur hideous.

LVI.

What had th' eternall Maker need of thee
The world in his continuall course to keepe,
That doest all things deface, ne lettest see
The beautie of his worke? Indeed, in sleepe
The slouthfull body that doth love to sleepe

¹ Revelation xxii. 5.

His lustlesse limbes, and drowne his baser mind,
 Doth praise thee oft, and oft from Stygian deepe
 Calles thee his goddessse, in his errour blind,
 And great Dame Natures handmaide chearing every kind.

LVII.

But well I wote, that to an heavy hart
 Thou art the roote and nourse of bitter cares,
 Breeder of new, renewer of old smarts :
 Instead of rest thou lendest rayling teares ;
 Instead of sleepe thou sendest troublous feares
 And dreadfull visions, in the which alive
 The dreary image of sad death appeares :
 So from the wearie spirit thou doest drive
 Desired rest, and men of happinesse deprive.

LVIII.

Under thy mantle black there hidden lye
 Light-shonning thefte, and traiterous intent,
 Abhorred bloodshed, and vile felony,
 Shamefull deceipt, and daunger imminent,
 Fowle horror, and eke hellish dreriment :
 All these, I wote, in thy protection bee,
 And light doe shonne for feare of being shent ;
 For light ylike is loth'd of them and thee :
 And all that lewdnesse love doe hate the light to see.

LIX.

For day discovers all dishonest wayes,
 And sheweth each thing as it is in deed :
 The prayes of high God he faire displayes,
 And his large bountie rightly doth areed :
 Dayes dearest children be the blessed seed
 Which darknesse shall subdue and heaven win ;
 Truth is her daughter ; he her first did breed
 Most sacred virgin without spot of sinne.
 Our life is day, but death with darknesse doth begin.¹

¹ Compare George Chapman—

‘ Type and nurse of death,
 Who, breathless, feeds on nothing but our breath.’

Hymnus in Noctem, l. 5.

CHAPTER XII.

THE WORDS 'WEST'—'EAST'—'AURORA.' SUPERSTITIONS CONNECTED WITH THE WEST AND NORTH AS REGIONS OF DARKNESS—THE WEST THE LAND OF THE DEAD—THE NORTH THE DEVIL'S QUARTER.

THE west, as being the quarter of the heavens where daylight dies, was constantly associated with night, the deathlike, and received a name of similar meaning.

'West,' (A.-Sax.) *west*, (Ger.) *westen*, (Mid. H. Ger.) *wester*, (O. H. Ger.) *westar*, (Scand.) *vestr*, has been traced to the Sanskrit root *vas* or *vast*, to kill. The same root is found in the Sanskrit *vasra* (death), *vasu* (barren), *vasati* (night—i.e., 'the dead season'), (Lat.) *vastus*, our 'waste.' Thus 'west' is connected with the (A.-Sax.) *weste* (desert), *westan* (to lay waste), *westnes* (desolation),¹ and denotes the *waste* or barren quarter,

¹ Connected also is (O. H. G.) *wōsti*, (Scand.) *vast*, *woest* (the sea, lit., 'the waste' of waters). Cf. (Lat.) *mare* (lit. the dead and barren, Sans. *mītra*), *πόντος ἀτρύγετος* (Homer), *vastum mare*. (Pictet, Orig. Indo-Europ. vol. i. p. 110 seq). With 'west' compare (Heb.) *ereb* evening, (Assyr.) *ereb*, the west, darkness, akin to *arābāh* (the desert), *arāb*, Arabia. It may be noted in passing that the second

the point at which the god of light and life sinks below the verge, at which the reign of desolation and darkness begins—the region of death.¹

Compare these lines of Lord Lytton's—

‘But oft in the low *west*, the day
Smouldering, sent up a sullen flame
Along the dreary *waste* of gray.’

The Earl's Return.

So the Sanskrit *asta* means (1) the end, death; (2) the western mountain, sunset (M. Williams). Comparative mythologists have placed it beyond doubt that in the infancy of our race our Aryan forefathers watched with intense interest the splendid drama that is being daily enacted in the skies. The varying fortunes of the sun, the sunset and the dawn, ‘the morning’s war, when dying clouds contend with growing light’ (Shakspeare), that glorious pageantry of the shifting

or ‘raven’s twilight’ of the Jewish Rabbins, mentioned by De Quincey, vol. i. p. 87, seems to be a play upon the resemblance of the words *ereb* and *oreb* (the dark and ravening bird). The words for evening and west are identical in most languages—*e.g.*, (Ger.) *abend*, ‘even-ing,’ also the west; (Irish) *siar*, (1) evening, (2) west; (Lat.) *vesper*, evening and west; *zephyrus*, *ζέφυρος* (west wind), from *ζόφος*, (1) darkness, (2) west; *occidens* (1) sunset, (2) west. Cf. the use of *oriens*, *ortus*, Ger. *morgen*, Levant, Anatolia, &c.

¹ Pictet, while deducing the word as above, gives a different account of it—‘Si l’on souvient que les Ario-Germains ont dû occuper précisément les portions occidentales de l’Ariane primitive, un peu au nord des Celtes, et qu’ils touchaient, par conséquent, au grand désert, on comprendra comment ce mot de *west*, qui se rattache à la fois aux sens divers de désert, de nuit, de mer, et d’occident, a pu rester plus spécialement dans leur langues comme un souvenir incompris des circonstances qui lui ont donné naissance’ (Orig. Indo-Europ. vol. i. p. 113). Ed. Müller connects ‘west’ with *vespera*, *ἑσπέρα* (Etym. Wörterbuch), and so Garnett, Philolog. Soc. Proceedings, vol. ii. p. 235.

clouds, which Mr Ruskin alone of the moderns seems duly to have appreciated, was to them a never-failing source of wonder and speculation. Nay, it was the original inspiration (as Max Müller has pointed out) of all ancient poetry and religious feeling.

‘If sunrise inspired the first prayers, called forth the first sacrificial flames, sunset was the other time when again the whole frame of man would tremble. The shadows of night approach, the irresistible power of sleep grasps man in the midst of his pleasures, his friends depart, and in his loneliness his thoughts turn again to higher powers. When the day departs, the poet bewails the untimely death of his bright friend—nay, he sees in his short career the likeness of his own life. Perhaps, when he has fallen asleep, his sun may never rise again, and thus the place to which the setting sun withdraws in the far west rises before his mind as the abode where he himself would go after death, where “his fathers went before him.”’¹

‘And when, at the end of a dreary day, the Sun seemed to die away in the far West, still looking for his Eastern bride, and suddenly the heavens opened, and the image of the Dawn rose again [*i.e.*, in the evening twilight], her beauty deepened by a gloaming sadness—would not the poet gaze till the last ray had vanished, and would not the last vanishing ray linger in his heart, and kindle there a hope of another life, where he would find again what he had loved and lost?’²

The Irish bard Moore felt something of these primeval aspirations appropriate to eventide when he composed these lines—

¹ M. Müller, *Oxford Essays*, 1856, p. 60. The Assyrians named the region where the sun took his farewell, and sank to his peaceful rest, *shalamu*, a word near akin to the Hebrew *shâlôm*, peace.

² *Ibid.*, p. 65. Cf. *Christian Year*, 16th S. after Trinity, v. 10.

‘How dear to me the hour when daylight dies,
 And sunbeams melt along the silent sea,
 For then sweet dreams of other days arise,
 And memory breathes her vesper sigh to thee.

And as I watch the line of light that plays
 Along the smooth wave tow’rd the burning west,
 I long to tread that golden path of rays,
 And think ’twould lead to some bright isle of rest !’

One of Faber’s beautiful hymns has consecrated
 the same idea to Christian uses—

‘The Land beyond the Sea !
 How close it often seems,
 When flushed with evening’s peaceful gleams ;
 And the wistful heart looks o’er the strait and dreams !
 It longs to fly to thee,
 Calm Land beyond the Sea ! . . .

The Land beyond the Sea !
 Sometimes across the strait,
 Like a drawbridge to a castle gate,
 The slanting sunbeams lie, and seem to wait
 For us to pass to thee,
 Calm Land beyond the Sea ! . . .

The Land beyond the Sea !
 When will our toil be done ?
 Slow-footed years ! more swiftly run
 Into the gold of that unsetting sun !
 Home-sick we are for thee,
 Calm Land beyond the Sea !

The Land beyond the Sea !
 Why fadest thou in light ?
 Why art thou better seen towards night ?
 Dear Land ! look always plain, look always bright,
 That we may gaze on thee,
 Calm Land beyond the Sea !’

But that rich glow of warmth and beauty bathes the earth and sea with only a transitory glory. The sunny smile vanishes away, all too soon, and sobers into the cold bleakness of the dusky twilight. 'The bridal of the earth and sky' is past. The landscape seems desolate. The greyiness of old age and the sables of mourning widowhood succeed to the rosy bloom of the day's maiden prime. Its 'tender grace' will come back no more for ever.¹ The region of waning brightness has become a *nestnes*, a waste, a desolation—the whole creation is veiled in a muffled stillness, and 'night's black blank mystery'² reigns supreme.

We can thus easily understand how thoughts of pensive sadness came to be associated with the west. All its splendours, glorious as they may be for a while, inevitably tend towards the gloom and darkness of death. It came to be regarded, therefore, as the natural contrast to the joyous east, where the light shineth ever 'more and more into the perfect day'—the east, 'the bright and warm' (O. Norse *austur*, Sans. *vastar*),³ from

¹ Compare a stanza in Tennyson's *Dream of Fair Women*, where the form of expression is not altogether free from obscurity—

'The dim red morn had died, her journey done,
And with dead lips smiled at the twilight plain,
Half-fall'n across the threshold of the sun,
Never to rise again.'

Poems (7th ed.), p. 150.

G. Eliot, *The Spanish Gypsy*, p. 312.

² From the root *ush* (*vas*), to burn, 'uro.' Cf. (Lat.) *auster*, the warm south wind. Austria, (Ger.) *Oesterreich*, is said to have been so called from its being the eastern part of Charlemagne's dominions. Cf. Australia (the southern regions).

whose golden portals the beauteous Aurora comes dancing forth—Aurora, the ‘golden-throned,’ ‘saf-fron-robed,’ ‘fair-haired,’ ‘white-winged,’ ‘rosy-fingered’¹ goddess, beloved of all, who brings to mortals light, activity, and joy.

Her name,² which is connected with the Latin *aurum*, gold, suggests the brightness of her advent, the golden lustre that fringes the clouds when she rises over the eastern hills, just as in Irish *oir*, the east, is also the word for golden; and so Shakspeare, who lets no phase of Nature’s beauty pass unnoticed, speaks in one place of ‘the *golden* window of the east’ (Romeo and Juliet, i. 1), and in another says—

‘See how the morning opes her *golden* gates,
And takes her farewell of the glorious sun.’

3d Pt. Henry VI., ii. 1.

An ancient Vedic hymn in honour of the Dawn has these words³—

¹ These are the epithets given to her in the Greek poets, especially Homer—*χρυσόθρονος, κροκόπεπλος, εὐπλόκαμος, λευκόπτερος, ῥοδοδάκτυλος*.

² Aurora, originally *Ausosa*, the bright and golden one, (Lith.) *Auszra*, (Sans.) *Ūsrā*, from the root *aur* = *ur* = *ush*, to burn, whence (Lat.) *uro*, burn, *aura*, the bright morning air, *aurum*, (Gk.) *αὔρα, αὔριον, ἥως, ἥρι*, ‘ear-ly.’ The Dawn was also called in Sanskrit *Arj-una*, ‘the silvern one,’ connected with *ἀργεννός, ἄργυρος, ἄργος, argentum*, silver. Hence also *Ἀργυρῆ*, a name of the sea-born Aphrodité, i.e., the Dawn. So *Λευκοθέα*, ‘the white goddess,’ corresponds to the Tuscan *Mater matuta*, ‘mother of the morning,’ designating the pale silvery light of the early dawn (Donaldson). Cf. the Sanskrit *śveta*, silver, and *śvett*, the dawn.

³ Quoted by Müller, Chips, vol. i. p. 36.

‘She rose up, spreading far and wide, and moving everywhere. She grew in brightness, wearing her brilliant garment. . . . The leader of the days, *she shone gold-coloured*, lovely to behold. She, the fortunate, who brings the eye of the gods, who leads the white and lovely steed (of the sun)—the Dawn was seen revealed by her rays, with brilliant treasures following everyone.’

This rosy goddess, Aurora, was lost to view during the day, but was supposed to return when the sun

‘Towards heaven’s descent had sloped his westering wheel,’¹ and men recognised her again in the peaceful splendours of the evening sky. When they observed the whole heavens ‘from the zenith to the horizon become one molten mantling sea of colour and fire, every black bar turn into massy gold, every ripple and wave into unsullied shadowless crimson and purple and scarlet, and colours for which there are no words in language,’² they recognised a counterpart of that spectacle which they had witnessed in the early morning, and they grieved as they saw those countless treasures of topaz and ruby, of amethyst and glittering gold, which had been scattered so lavishly over the path of the sinking sun,³ gradually drawn down after

¹ Milton, *Lycidas*.

² Ruskin, *Modern Painters*, vol. i. Pt. II., sec. 2, ch. ii.

³ This, as Mr Cox points out, is the dazzling vision of golden cups and gleaming coffer and many-coloured gems upon which Beowulf feasts his eyes before they are closed in death. ‘It may seem but a barbaric vision, yet the splendour which soothes the eye of the dying hero is but the brilliance of the golden doors and brazen stringcourses, the youths of gold holding up everlasting torches,

him, one by one, till the last faint trace of their fading beauty died out in the north-west. The resplendent treasures thus robbed from their gaze they conceived to be buried beneath the dark horizon. And when, after hours of weary watching, they descried a flush of glowing red arising in the north-east, and saw first one bar of gold and then another cast up from the under-world, they thought that the entire wealth of the previous evening, which had been hidden for the night in the caverns of the gloomy north, was being restored, and they hailed the 'golden goddess' who brought it back to them. Accordingly, in the Rigveda¹ Aurora is represented as the Saviour of mortals, awaking to life and activity all sleepers, with her pure and purifying light discomfiting her enemies the shades of night, opening the gates of the cavernous gloom, and exposing to view the treasures hidden by the darkness. Compare these lines of Milton—

'Now morn, her rosy steps in the eastern clime
Advancing, sow'd the earth with orient pearl.'

Paradise Lost, Bk. v. l. 1.

'So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,

which shed their dazzling lustre on the palace of Alkinoös. So far as the conception differs, the contrast is but the result of impressions made by the phenomena of sunset on the mind of the Teuton beneath his harsher sky, and of the Greek in his more genial home' (Popular Romances of the Middle Ages, p. 79).

¹ De Gubernatis, *Mythical Zoology*, vol. i. p. 35.

And tricks his beams, and *with new-spangled ore*
 Flames in the forehead of the morning sky.¹

Lycidas.

We find another interesting illustration in the book of Job (ch. xxxvii. 22), where it is said, 'Gold² cometh out of the north,' a figurative expression for that golden light which is seen in the west, is hidden in the north, and emerges thence, as a herald of the dawn, in the east. It is observable, also, that *tzēphûnim*, the Hebrew word for riches, treasures, is near akin to *tzâphôn*, the north (literally 'the hidden or obscure quarter'), both being from *tzâphan* (to hide, conceal, store up). The father of history, who is a great retailer of myths, tells us that a very great quantity of gold lay in the north,

¹ It is curious to observe how exactly the conception of Milton coincides with that of the Sanskrit *Râmāyaṇam*. 'With a mountain metal of a colour similar to that of the young sun, the sun *Râmas* imprints a dazzling mark on the forehead of the dawn *Sita*, as if to be able to recognise her—that is to say, he places himself upon the forehead of the Aurora or Dawn' (Quoted by De Gubernatis, *Mythical Zoology*, vol. i. p. 55).

² LXX. *νέφη χρυσανγούρρα* (clouds gold-gleaming), Authorised Version 'fair weather.' Compare—

'Yonder comes the powerful king of day
 Rejoicing in the east. The lessening cloud,
 The kindling azure, and the mountain's brow,
Illumined with fluid gold his near approach
 Betoken glad.'

Thomson, Seasons.

So Ossian's Address to the Sun, 'Thy yellow-golden locks are spread on the face of the clouds in the east;' which recalls Peacham's pretty couplet—

'Clouds were fled that overcast the ayre,
 And Phœbus threw about his golden hayre ;'

and Sylvester's

'Pure goldy-locks, *Sol*, States-friend, Honour giuer,
 Light-bringer, Laureat, Leach-man, all Reviuer.'

Divine Weekes, p. 80.

guarded by the Griffins, from whom a one-eyed race of people named the Arimaspians used to steal it (Herodotus, vol. iii. p. 115), all which put into plain prose seems to mean, that the sun steals the golden light from the churlish powers of darkness, and brings it out of the north. Æschylus (Prom. Vinct. ll. 805, 806), informs us that these Griffins and Arimaspians were to be found in the far west (which mythologically is the same thing as the north, both being unexplored regions of darkness), and that they dwelt beside a stream that flowed with gold, at Pluto's ford, *i.e.*, where was the passage to the infernal world.

We are now in a position to understand why it is that Sanskrit *kuvêra*, the god of riches, was considered to preside over the *north*, as Agni, the fire-god, does over the east; why, in Greek, *Pluto* (Πλούτων), the god of the dark nether-world, was identified with *Plutus*, the god of riches (Πλούτος); and why the same deity in Latin had the name of *Dis*, which is only another form of *Dives*, rich.¹ The infernal regions being fabled to lie in the gloomy quarter of the west, where the sun goes

¹ 'The poets feign Pluto to be the god of hell and the god of riches, as if riches and hell had both one master' (Adams' Sermons, The Temple). In the Scandinavian mythology the god Njörd, a name which is probably connected with *norðr*, north, is so wealthy that he can give possessions and treasures to those who call on him for them (Prose Edda). The Sanskrit *vas-u*, wealth, *vas-ara*, day, *vi-vas-vat*, the sun, are kindred words, and contain the same root, *vas*, to be bright.

down, or of the north, where he never shines, the ruler of it was naturally conceived to be the lord of its sunken treasure.¹

The ancient Egyptians considered that *Amenti*, the world beyond the grave, lay in the west (*ement*), and were in the habit, therefore, of interring their dead on the *western* bank of the Nile, where the evening sun seemed to descend into the infernal night. The west was to them the symbol of futurity, and the abode of Osiris.² *Erebus* (*Ἐρεβος*), near akin to the Hebrew *ereb* (evening), is in Homer the place of nether darkness which must be passed in going to Hades, and is situated in the *west*.³ *Zóphos* (*ζόφος*) is in Greek the west, the realm of

¹ Cf. Spenser, *Faerie Queene*, Bk. II. 7, xxi, xxi. The ancient Irish believed there was a sunken land lying to the north or north-west of Ireland which contained a city called Tir-Hudi, or city of Hud, that once possessed all the riches of the world. The Assyrian *Anu*, corresponding to Hades or Pluto, bears such titles as 'king of the lower world,' 'lord of darkness' or 'death,' 'ruler of the far-off city,' and is also 'the layer up of treasures,' 'the lord of the earth' or 'mountains,' from whence the precious metals are extracted (Rawlinson, Herodotus, vol. i. p. 591). It is significant to find that the god *Anu*, apparently known to the Greeks as *Erebus* (i.e., Assyrian *ereb*, 'setting,' 'the west,' 'darkness'), was considered the father of *Martu*, 'the west,' gave his name to one of the principal metals, had the western gate of the city *Dur-sargina* dedicated to him, was also known by the name *Dis*, and especially presided over *Urca* or *Orech*, which was emphatically 'the city of the dead,' the great necropolis of Babylonia. The resemblance of the Latin *orcus* is curious (Rawlinson, Herodotus, vol. i. pp. 592 seq.).

² The series of Egyptian kings at Abydos is depicted as presenting offerings to Osiris, in the character of Lord of the West and Pluto of their Hades (Bunsen, *Egypt*, vol. i. p. 46). Atum, who held the office of judge in the lower world, was the god of the setting sun, the west (Ibid., p. 398).

³ *Odyssey*, xii. 81.

darkness, and also the nether-world; and in Sophocles¹ *Hesperos Theōs* (*Ἑσπερος Θεός*) is the western god, the god of darkness, and designates Hades or Pluto.

‘By the simplest poetic adaptation of the sun’s daily life’ (says Mr Tylor in his most interesting work on ‘Primitive Culture’²) ‘typifying man’s life in dawning beauty, in midday glory, in evening death, mythic fancy even fixed the belief in the religions of the world, that the land of Departed Souls lies in the Far West, or the World below.’

‘Man is a summer day, whose youth and fire
Cool to a glorious evening, and expire.’³

To the same learned anthropologist I am indebted for the following illustrations of this world-wide superstition. Most savage peoples⁴ place the world of departed souls in the west, whither the sun descends at evening to his daily death.

‘The Chilians say that the soul goes westward over the sea to *Gulcheman*, the dwelling-place of the dead beyond the mountains. The Haitians describe the paradise of the dead as lying in the lovely western valleys of their island. The Australians think that the spirit of the dead hovers awhile on earth, and goes at last towards the setting sun, or westward over the sea to the island of souls, the home of his fathers. The classic paradise lay in the Fortunate Islands of the far western ocean.’⁵

¹ *Œdip. Tyran.*, l. 178.

² Vol. ii. p. 44. Harpocrates, the Egyptian Aurora, or god of the sunrise, not only represented the beginning of day, but was the emblem of childhood. He was portrayed as an infant, rising out of the lotus, the flower of Hades (Rawlinson, Herodotus, vol. ii. p. 149).

³ Vaughan, *Silex Scintillans*, Pt. I. p. 57 (ed. 1655).

⁴ *E.g.*, the Brazilians, Samoan Islanders, Indians, &c. (Tylor, *Primitive Culture*, vol. ii. pp. 60-62, 70, 85, 309).

⁵ *Ibid.*, vol. ii. pp. 55 *seq.*

Reigna, the New Zealander's world of departed souls, lies in the west.¹ *Hine-nui-te-po*, 'Great-woman-night,' who dwells on the horizon, is their Hades, the goddess both of night and death. They hold that the sun descends at night into his cavern, bathes in the *wai ora tane*, 'the water of life,' and returns at dawn from the under-world; hence they think that if man could likewise descend into Hades, and return, his race would be immortal.²

In the North American mythology, *Ning-gah-be-ar-nong Manito*, the spirit of the west, is god of the country of the dead, in the region of the setting sun.³

Far away in that same quarter are the delightful hunting-grounds, whither the Choctaws believe the spirit travels after death by a rugged path full of difficulties and dangers.⁴ In the doctrine of Buddhism, the paradise of Fo, where the saints enjoy eternal felicity, is also called the paradise of the west.

It is at the western Land's End that Maori souls are conceived by the New Zealander to descend into the subterranean region of the dead, because there the sun is seen to descend to the western Hades, the under-world of night and death, which is incidentally identified with the region of subterranean fire and earthquake. Among the

¹ Tylor, *Primitive Culture*, vol. ii. p. 281.

² *Ibid.*, vol. i. p. 302 *seq.*

³ *Ibid.*, vol. i. p. 304.

⁴ Tylor, *Early History of Mankind*; Catlin, vol. ii. p. 127.

Tongans, also, the land of the dead, which they call *Bulotu*, is situated in the west.¹

‘At the extreme western cape of Vanua Levu, the souls of the Fijian dead embark for the judgment-seat of *Ndengei*, and thither the living come in pilgrimage, thinking to see there ghosts and gods.’²

But this superstition comes nearer home to ourselves. Great Britain itself, for the same reason, apparently, as lying to the extreme west of Europe,³ towards the setting sun, was anciently regarded by the Galli and Germans⁴ as ‘the island of the dead,’ because souls were ferried over thither in the depth of night from the opposite coast of Gaul; and it is said to be still a popular belief in Armorica and Bretagne that the shades of the departed are escorted over to England, because it is the nether-world, or land of the dead.⁵ The very point of this weird ferry is pointed out near Raz, in Bretagne, where the promontory stretches westward into the ocean, and the bay is called *Boé ann anavo*, ‘the bay of souls.’⁶ The English,

¹ Tylor, *Primitive Culture*, vol. i. pp. 310, 311.

² *Ibid.*, vol. ii. p. 41.

³ Europa, as a geographical name, appears to denote ‘the western or dark land,’ * and must have been given by Asiatic Greeks, just as the Chinese call the great island to the east of them *Je-pun*, i.e., ‘the source of day,’ properly *Nipon*, now Japan. Asia itself signifies ‘rising,’ or ‘the east’ (Rawlinson, *Herodotus*, vol. i. p. 594).

⁴ Procopius, *Goth. Bell.*, vol. iv. p. 20.

⁵ Kuhn. *Vide Kelly’s Indo-European Tradition*, p. 121; Sir G. C. Lewis, *Astronomy of Ancients*, pp. 494 *seq.*

⁶ Tylor, *Primitive Culture*, vol. ii. p. 59.

* *Εὐρώπη, χώρα τῆς δύσεως, ἢ σκοτεινῇ* (Heysch.) :—Kenrick, *Phœnicia*, p. 85.

in their turn, not accepting the equivocal compliment, and looking away from themselves to their more western neighbour, located the descent to the Land of Shades in the sacred isle of Erin; and this Irish Avernus—St Patrick's Purgatory, as it was called—was visited by many a wandering pilgrim. The Irish, again, did not fail to remove this region still further west. They supposed that the spirits of the departed went to join the company of the heroes in the island called *Tir-na-nog*, or land of perpetual youth, which lay far out in the Atlantic, and traditions of this lovely region, 'the bright confines of another world,' are yet current, I believe, along the west coast of Ireland.¹

According to the Keltic myth of Macpherson, departed heroes were transported to *Flath-Innis*, the noble island, a verdant paradise that lies unvexed by storms amid the great western main.²

According to the Greek idea, also, the Isles of the Blessed, where the heroes rest at ease, were conceived to lie in the ocean towards the extreme west. The Phaiakian land of the Odyssey, says a recent writer, is 'that ideal land far away in the west, over which is spread the soft beauty of an everlasting twilight, . . . where the radiant pro-

¹ Old Folk-Lore of Ireland, p. 290 *seq.* See also an article on the Sacred Isles of the West, Notes and Queries, 2d Ser. No. cxxvi. p. 429. Representations have been found on antique gems of departed souls being conveyed to the abodes of bliss, imagined as some happy island in the far west (King's Gnostics and their Remains, p. 158).

² Tylor, *loc. cit.*

cessions which gladden the eyes of mortal men only when the heavens are clear, are ever passing through the streets and along the flower-clad hills.' It is, in fact, cloudland ; and there is situated the palace and gardens of Alkinoös, with their priceless treasures and unfading glory' (*vide* Cox, *Aryan Mythology*, vol. ii. p. 275). So also—

'The Elysian Plain is far away in the west, where the sun goes down beyond the bounds of the earth. . . . The abodes of the blessed are golden islands sailing in a sea of blue, the burnished clouds floating in the pure ether. Grief and sorrow cannot approach them; plague and sickness cannot touch them. The barks of the Phaiakians dread no disaster ; and thus the blissful company gathered together in that far western land inherits a tearless eternity.'¹

Ibid., p. 321.

The sun in his daily course was conceived to

¹ 'The idea of a sacred island, rising amidst the waves, removed from all contentions and wars, the abode of quiet and purity, the secure refuge of men buffeted by the storms of the world, seems naturally to suggest itself to the human mind. By an easy transition, this residence of a pious and holy race becomes an Elysian Field ; it is endowed with perpetual spring ; the ground produces its fruits without labour ; there are no serpents or wild beasts within its hallowed precinct ; its inhabitants are no longer a sacred colony of living men, but the souls of the departed translated to a region of bliss. The notion of holy islands first occurs in Hesiod. He describes the race of heroes who form the fourth age of mankind as residing after death apart from the world, in the Islands of the Blest, near the ocean, free from care, and enjoying three harvests in the year. Pindar, in like manner, conceives the Islands of the Blest as the abodes of the just and virtuous after death.' 'As the horizon of their geographical knowledge extended, the province of fable receded, and the marvels of fancy were banished into the more distant regions of the earth.' And so the seat of happiness was shifted from the islands of the Mediterranean to the Canary Islands of the Atlantic, to Hibernia, the sacred isle of the far west, or even to the Hyperboreans of the extreme north (Sir G. C. Lewis, *Astronomy of the Ancients*, pp. 489 *seq.*)

Homer describes the land of the Cimmerians, where Ulysses evoked the souls of the dead, as being on the furthest extremity of the

tread the path of life from east to west. When he rose, he entered into the land of the living; when he set, he sank into the land of the dead, and thus he was the first who discovered the way to the other world. To that world men too must surely go, and by the same way, when their course is run. Our life-powers wane, and inevitably decline into the west. When our

‘Youthful morn
Hath travell’d on to age’s steepy night.’¹

Then—

‘The bright day is done,
And we are for the dark.’²

It is due, therefore, to a natural conception that the Mexican says, ‘The sun goes at evening to lighten the dead,’ or that the New Zealander exclaims, ‘See! the sun has returned to Hades,’ meaning it has set. And this is why the sun looks so red as it approaches the horizon, according to the belief of our Anglo-Saxon forefathers, because then ‘she looketh upon hell.’³

ocean. When the localities of fiction receded, this scene was fixed by Claudian at the extremity of Gaul. While, later still, Procopius found the soul-land removed to Great Britain.

¹ Shakspeare, Sonnet LXIII.

² Antony and Cleopatra, v. 2. Cf.—

‘At night when I betake to rest,
Next morn I rise neer’er my West
Of life, almost by eight houres saile
Then when sleep breath’d his drowsie gale.’

Bp. Henry King, Poems, p. 37 (1657, ed. Hannah).

‘And though You travel down into the West,
May Your life’s Sun stand fixed in the East,
Far from the weeping set.’ *Ibid., p. 50.*

³ Tylor, *Primitive Culture*, vol. ii. pp. 60 *seq.* The Karens, an

‘C. Wherefore is the son rede at even? M. For he gothe toward hell.’

The Master of Oxford's Catechism (Reliq. Antiq., i. p. 232).

Similarly, the classical myths of Orpheus, of Odysseus, and other heroes, visiting the infernal regions, or dark under-world below, are only poetical representations of the sun-god descending beneath the verge, passing along deep down below the northern horizon, and bringing up with him ‘the wide-shining Eurydikê,’ the golden treasures of the dawn.¹ The researches of Max Müller, Cox, and De Gubernatis have placed this beyond question, and the most widely-dispersed savage legends, Mr Tylor assures us, from Polynesia and America, give new confirmation to the theory.²

The Icelandic myth of the Prose Edda should also be compared. When Baldr, the bright day-god, is slain, Hermodr is sent to seek and ransom him.³ He repairs towards the north, for there, he is told, lies the way to the abodes of death, and after a long and dangerous ride, passes over the bridge of glittering gold, and finds him at length in the realm of *Hel* (the goddess of death), which

Asiatic tribe, hold the same belief, that when the sun sets on earth it rises in Hades, and when it sets in Hades it rises in this world (*loc. cit.*) As the earth thus becomes the land of shades during the hours of darkness, we can understand the reason of ghosts walking here only by night, but returning below at daybreak.

¹ *Vide* De Gubernatis, *Mythical Zoology*, vol. i. pp. 25, 149.

² *Primitive Culture*, vol. i. p. 313.

³ *Cf.* Carlyle on Heroes, *Lect. I.* *Oxford Essays*, 1858, p. 196.

is also called *Niflheimr*, the shadowy land, or home of mists.¹ De Gubernatis, in his work on Mythical Zoology, sums up much of what has been said in these words :—

‘The city of Bhogavati (*i.e.*, furnished with riches) is full of treasures, like the hell of Western tradition. This infernal world went definitively underground when the gods, having fallen, took humbler forms upon the earth. . . . The riches of heaven, concealed by the cloudy or gloomy monster of night or winter, passed into the earth ; the observation of heavenly phenomena helped this conception. The true mythical treasures are the sun and the moon in their splendour ; when they go down, they seem to hide themselves underground ; the solar hero goes underground, he goes to hell, after having lost all his treasures and all his riches ; he undertakes in poverty his infernal journey. When the sun rises from the mountain, it seems to come out from underground ; the solar hero returns from his journey through hell, he returns resplendent and wealthy ; the infernal demon gives back to him part of the treasures which he possesses, having carried them off from him, or else the young hero recovers them by his valour.’²

In ancient Egyptian fable it was taught that the souls of dead persons, whose bodies had been

¹ In Phœnicia, Adonis, whose name signifies *Lord*, *i.e.*, the sun as supreme god, the king of heaven, was fabled to have been slain by the boar, the emblem of the rude, ungenial winter. Being the source of life to the physical world, his departure from the upper hemisphere in winter was mourned as a temporary death with a display of the most frantic grief ; his return to it, being a new birth, was the occasion of commensurate rejoicing (Kenrick, Phœnicia, p. 309 ; Milton, *Paradise Lost*, vol. i. p. 455 ; B.-Gould, *Curious Myths*, p. 285). It was at the *northern* gate of the Temple that the Jewish women used to sit when weeping for Tammûz, who is identical with Adonis, *i.e.*, bewailing the descent of the sun among the wintry signs (Ezek. viii. 14). Rawlinson asserts that the name Tammûz means the ‘hidden’ or ‘concealed’ one, which would be a suitable designation for ‘Sol Inferus,’ the Atmoo of Egypt (Herodotus, vol. ii. p. 104).

² De Gubernatis, *Mythical Zoology*, vol. ii. p. 403.

properly embalmed, descended into the invisible world in the boat of the setting sun; and that after some long period, during which they had many trials to undergo, they would rise again perfectly pure, to reunite with the body, in the boat of the rising sun.¹ On the mummy being committed to the tomb, the soul is directed in the 'Book of the Dead' to pay acts of adoration to Ra, or Phra, the rising sun, and to Athom, the setting sun, this last being implored to open 'the gates in the solar mountains that close the cave of the west.' We learn from the same source that the disembodied spirit had a journey to make when it arrived in Hades, that the path it had to follow was the nocturnal course of the sun, that it had many ablutions to perform and changes to undergo preparatory to its purification, and that over these presided Osiris, 'the lord of the cave of the west.'²

What makes this superstition of the west being the land of shades and of the infernal powers the more interesting, is the fact that it has lived on into Christian times,³ and has actually been recognised in the most important of Christian ceremonies. At baptism, according to the rite of the Greek

¹ Osburn, Monumental History of Egypt, vol. i. p. 332; Bunsen, Egypt, vol. v. *pass.*

² Osburn, Monumental History of Egypt, vol. i. pp. 428, 429.

³ *E.g.*, when the Botathen ghost was duly exorcised (under Episcopal license) by the Parson of Launceston in 1665, 'she peacefully withdrew, *gliding towards the west*' (Hawker, Footprints of Former Men in Far Cornwall, p. 122).

Church, the sponsors, when renouncing the devil, turn with the child towards the setting sun, and answer, 'I have renounced him.' They then spit, to show their utter rejection and abhorrence of him.¹ After the confession of faith candles are lighted, and a taper put into each sponsor's hand, in token of the child being "spiritually illuminated, and made one of the 'children of light.' This custom of turning to the west at the renunciation of Satan in baptism, is a symbolical rite of very great antiquity. So far back as the fourth century Cyril of Jerusalem, speaking to those who had been recently baptized, said—'Standing towards the west, you have been commanded to stretch forth your hand and renounce Satan as if he were present.'²

Just as Nirriti, the western land, to which Yama had first crossed the rapid waters, became first the land of death, and afterwards a personification of evil,³ so to the primitive Christians 'the west is the place of darkness, and Satan is darkness, and his strength is in darkness.' For this reason, we

¹ Dixon, *Free Russia*, vol. ii. p. 219.

² Palmer, *Antiquities of the English Ritual*, vol. ii. p. 177.

³ Cox, *Mythology of the Aryan Nations*, vol. i. p. 344. Nirriti, *i.e.*, the *exodus*, the land of the *deceased* who are here no more seen. Chæremón states that in the Egyptian hieroglyphics, as a serpent creeping out of a hole represents the east, so a serpent entering a hole signifies the west, probably, *i.e.*, the uræus serpent appropriate to Ra the sun-god plunging into darkness. In the ideographic symbols, however, as deciphered, the west is 'the land of truths' (Bunsen, *Egypt*, vol. i. pp. 497, 517).

are told, they symbolically looked towards the west in renouncing him.¹ This ceremony, together with that of insufflations, and other external signs of enmity to the devil, are still very generally retained in the Eastern Church. When the sponsors had renounced the 'works of darkness' and the 'Prince of darkness,' turned towards that region of darkness where he was supposed to dwell, they then wheeled completely round to the opposite point of the compass, the region of brightness, where 'the day-spring from on high hath visited us'² (Luke i. 78), and professed their faith in Christ the 'true Light, which lighteth every man that cometh into the world' (John i. 9).

'In our mysteries' (saith Jerome) 'we first renounce him that is in the west, who dies to us with our sin; and then turning about to the east, we make a covenant with the sun of righteousness, and promise to be his servants.'³

Turning towards the east being thus a symbol of aversion from Satan and conversion to Christ,

¹ Bingham, *Christian Antiquities*, vol. i. p. 517 (ed. Bohn).

² The word for 'day-spring' in this passage (*ἀνατολή*) had come to be used as a name of the Messiah. 'Behold the man, his name is the East' (or 'the Sunrise,' *ἀνατολή*) is the Septuagint rendering of the words 'Behold the man whose name is the Branch' in our version (Zech. vi. 12). Referring to that prophecy, Philo Judæus says—'I have also heard of one of the companions of Moses having uttered such a speech as this, "Behold, a man whose name is the East." A very novel appellation indeed, if you consider it as spoken of a man who is compounded of body and soul; but if you look upon it as applied to that incorporeal being who in no respect differs from the divine image, you will then agree that the name of the East has been given to him with great felicity' (Trans. Yonge, vol. ii. p. 14. Cf. Bishop Reynold's Works, vol. v. p. 258).

³ Bingham, *loc. cit.*

from darkness to light, from serving idols to serve Him who is the Fountain of Light,¹ the profession of allegiance to Christ was always made with faces turned eastwards. Such confession of faith was made by the sponsors either repeating the Creed after the priest, as in the Eastern churches, or giving their assent thereto, as in the Western, and this is the origin of the custom still retained in cathedrals and many churches of the congregation and choir turning towards the east while the Creed is being recited.²

It is for a similar reason, no doubt, that from time immemorial the dead have always been interred with their feet towards the east, so that when they rise from their sleep in the dust they may stand with their backs turned on the kingdom of darkness and Satan, ready to greet the dawn of a better day, and to meet their Judge when He cometh out of the east.

‘In Wales the east wind is called “the wind of the dead men’s feet,” because the dead are buried with their feet towards the east, to meet their Lord at His second coming.’

Swainson, Weather Folk-Lore, p. 226.

¹ Bingham, *loc. cit.*; Palmer’s *Antiquities of English Ritual*, vol. ii. p. 179. Jones of Nayland, *Figurative Language of Scripture*, Lect. II.

² Compare the following from Lactantius—‘The east was more peculiarly ascribed to God because He was the fountain of light and illuminator of all things, and because He makes us rise to eternal life. But the west was ascribed to that wicked and depraved spirit the devil, because he hides the light, and induces darkness always upon men, and makes them fall and perish in their sins’ (Bingham, vol. i. p. 654).

Indeed, there is an ancient tradition in Bede and Gregory¹ that the Lord Himself was thus buried with His face and feet towards the east. Shakspeare has an allusion to the observance in 'Cymbeline' (iv. 2), when Guiderius says—

‘Nay, Cadwal, we must lay his head to the east ;
My father hath a reason for’t.’

And assuredly it is a strange thought, a thought of overpowering majesty and solemnity, that the mighty army of the dead, the countless millions who have received Christian burial for many succeeding ages, are now all lying in parallel order, stretched in their narrow beds in the one direction, —in even files, ready at the trumpet-call to start each to his feet, and find himself in the ranks of a marshalled host stretching away to the world’s ends, but all fronting eastwards, and all face to face with the Son of Man as He returns out of the resplendent orient.²

¹ *Vide* Brand, *Pop. Antiquities*, vol. ii. p. 318. The sepulchral effigy of Dr Donne in St Paul’s Cathedral was purposely turned towards the east, Walton tells us, ‘from whence he expected the second coming of his and our Saviour Jesus,’ according to the beautiful words with which his epitaph is concluded—‘*Hic Licet In Occiduo Cinere, Aspicit Eum Cujus Nomen Est Oriens.*’

² The Saviour, according to the Patristic interpretation of Psalm lxxvii. 5, was conceived as having gone down into the west when He submitted Himself to the power of darkness ‘by His cross and passion, by His death and burial,’ and descended into the lower parts of the earth. The Vulgate rendering of the passage is—‘*Cantate Deo, psalmum dicite nomini ejus; iter facite ei qui ascendit super occasum.*’ In the Douay version, ‘Sing ye to God, sing a psalm to His name; make a way for Him who ascendeth upon the west.’ Being loosed from the pains of death at His ‘glorious resurrection and ascension,’ He arose above the west, like a supernatural sunrise, and triumphed over the region and the Prince of darkness.

This custom of uniformity in sepulture, however, is not peculiar to Christians. Even amongst rude and barbarous tribes the region of the rising sun is commonly regarded as the eastern home of deity and the renewal of life. Therefore the custom of burying the dead with face to the east is observed by the Australians, Yumanas, Guayayos, Ainos, and others.¹

The Samoans and Fijians, on the other hand, from the consideration that the land of the departed lies in the far west, bury the corpse lying with head east and feet west, in order that the body may have but to rise and walk straight onward to follow its soul home. So the Winnebagos of North America, Peruvians, Athenians, &c. But in either case the rule of burying in the line of east and west is widely observed.

What has been said above of the superstitions connected with the west, the region of incipient darkness, holds true of the north, the region of total gloom.² It also has acquired an evil character in many lands. It is either the appointed dwelling of the dead, or the chosen home of malicious spirits.³ According to the Iranian

¹ Tylor, *Primitive Culture*, vol. ii. pp. 382, 383.

² So the Irish *niardha* (the west) seems cognate with O. Norse *nordr*, 'north,' which Ed. Müller connects with O. H. Ger. *neran* (wet), Gk. *vápos*, *vḗpos*, Sans. *nāra nīra* (water), as if 'the rainy quarter.'

³ *Vide* De l'Hayne de Sathan et Malins Esprits contre l'Homme, et de l'Homme contre Eux, par F. P. Crespet (Paris, 1590), p. 32.

tradition the happy abodes which the good spirit Ormuzd (Ahura Mazda) created for his people were after a time smitten with calamity by the wicked Ahriman (Añhro Mainyu). The first abode created was called Airyana Vaega, the original home of the Aryans, or primitive paradise; but Ahriman brought in death and the great serpent, and produced winter, which was before unknown, by means of his Daêvas or demons. This region lay towards the north. When the Persians at a later time abandoned this cold and inhospitable country for the happier climes of the south, they looked back with horror on their earlier home as a dreary land, where the demon Zêmaka, the lord of winter, had his dwelling, the cruel, murderous winter, which was created by the Spirit of Evil, and is 'full of snow and evil thoughts.' Eventually they came to consider the north as the habitation of demons and devils.¹

Universally, indeed, and from the earliest times, there appears to have been a legendary belief that the enemies of religion and civilisation lived in

¹ Pictet, Orig. Indo-Europ. vol. i. pp. 36, 37; Rénan, Origine du Langage, 225. The horrible vampire-demon Drukhs Naçus, who was believed by the ancient Iranians to prey upon the dead, when driven away from the corpse by ablutions of pure water, was seen to fly away to the region of the *north* under the form of a fly (Pictet, vol. ii. p. 516). A mysterious old hag, who took up her abode in the charnel-house of Kilcrea Abbey, Co. Cork, towards the end of the last century, and used to amuse her leisure hours in building walls of human bones, was generally believed by the country-people to have come from the weird *north*, and to have returned thither when she disappeared (Notes and Queries, 4th Ser. No. lxii. p. 211).

that quarter. Thus Gog and Magog, which, in one place (Rev. xx. 8), are identified with the powers of Antichrist, are localised in the *north* by the Koran, and Ezekiel expressly states that they would come upon Israel 'from the sides of the north' (ch. xxxix. 2).

The priests in primeval times, when offering prayers or taking auguries, naturally turned themselves towards the rising sun, the source of light.¹ In this position the north lay to their left hand, the south to the right, and the west behind them. Accordingly in most languages² the word for north is identical with that for left hand, south with right hand; east means the region in front, and west that behind. In taking the auspices, every

¹ The Brahmans perform their chief religious rite of consecrating the fire and the sacrificial implements turning towards the east. The Jews, when they kill any creature, turn his face to the east, saying, 'Be it sanctified in the great name of God' (Howell, Letters, I. vi. 14).

The Thugs, worshippers of Kali, the death-goddess, used to perform the consecration of their implements of murder turned towards the west, the home of death (Tylor, Primitive Culture, vol. ii. 385). In digging up that magical root, the mandrake, one of the ceremonies necessary to be observed in order to avert the fatal effects of its groans was to turn the face toward the *west* (Pliny xxv. 13).

² *E.g.*, Hebrew *shmol* = left hand and north; *yamin*, right and south; *kedem*, before and east (*cf.* Job xxiii. 8, 9). Sans. *savya* = left and north; *dakshina*, right and south; *pura*, before and east; *apara*, behind and west. Irish *tuaidh*, *tuath* = left and north; *deas*, right and south; *iar*, behind and west—whence Erin, 'the *western* isle'; *airthir*, the front and east. Scythic *martu*, behind and west. So completely do these meanings merge into one another in Irish, that a Kerry man may be heard speaking of the *wesht* side of his jaw, meaning the back part, or the *easht* of his head, meaning the front (*airthir a chinn*).—Stokes, Irish Glosses, p. 63. A similar mode of speaking prevailed in Scotland (*vide* Dean Ramsay's Reminiscences, p. 93, 10th ed.)

sign which was observed towards the infernal north was looked upon as disastrous,¹ all towards the south as favourable ; and hence it comes that the word for left hand commonly means also unlucky, of evil augury (*e.g.*, sinister, ἀπιστερός), and that for the right hand, lucky, prosperous (*e.g.*, dexter, δεξιός).² The Scandinavians, who originally prayed and sacrificed towards the north, when converted to Christianity, placed the devil there as in his appropriate quarter, just as the ancient Iranians had done their demons.³

But the same notion has crept into Christian traditions from another source, from an old, but mistaken, interpretation of a very sublime passage in the prophecy of Isaiah (ch. xiv. 12, 13)—‘How art thou fallen from heaven, O Lucifer, son of the morning ; . . . for thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God : I will sit also upon the mount of the congregation, *in the sides of the north.*’ The personage really referred to here is the King of Babylon, who, after having advanced the most extravagant pretensions, is represented as

¹ In Sweden, if the cuckoo's voice on its first arrival is heard from the *north*, the unlucky side, it portends a year of sorrow to the hearer ; heard from the east or west it betokens luck, and from the south it gives promise of a good butter year (Grimm). So Arabia *Felix*, *i.e.*, Arabia the Happy, is probably a translation of its Arabic name *Yemen*, which, though meaning primarily the *right hand*, or *southern* land, may also mean ‘happy, prosperous.’

² Pictet, vol. i. p. 114, vol. ii. p. 494 ; Philolog. Soc. Proceedings, vol. ii. p. 279.

³ Pictet, vol. ii. p. 497.

being brought down from his high estate, and quenched in darkness like a falling star. He is accused of arrogating to himself divine honours, and boasting that he would take his seat in the assembly of the gods, which, according to the widespread heathen notion in which he had been brought up, were supposed to reside upon a very high mountain in the extreme north.¹

At an early period this passage was brought into connection with that other in St Luke (ch. x. 18), which speaks of Satan being seen like lightning to fall from heaven; and from this identification has arisen the popular perversion of the beautiful name Lucifer ('the morning star,' a name which is given to the Son of God Himself, Rev. xxii. 16) to signify the devil, and the common belief that his dwelling is in the north. This latter idea was favoured by such expressions as these, which occur frequently in the Book of Jeremiah—'Out of the *north* an evil shall break forth' (ch. i. 14); 'Evil appeareth out of the *north*,

¹ In the Hindu mythology the abode of the gods was placed on the mountain Méru, at the North Pole (Rénan, *Origine du Langage*, p. 224). By the Babylonians and Medo-Persians it was called Albordj, a mountain also 'in the sides of the north,' and the oldest Greek traditions point to the same quarter as the birth-place of gods and men. The Romans also, according to Varro, regarded the north as the dwelling of their gods.

To the mountain of demons Arezûra, or Demâvend, where the sun goes down, and where is the gate of hell, is opposed in Persian tradition the glorious mountain out of which are born the heroes and the kings, *i.e.*, the sun and moon rise there (De Gubernatis, *Mythical Zoology*, vol. i. p. 96).

and great destruction' (ch. vi. 1).¹ 'There hath beene an old saying, that all evils rise out of the north,' saith that good knight Sir R. Barckley, in his 'Felicite of Man' (1631), p. 339, and Gaffarel gives us the reason why—

'I conceive it would stand with sound philosophy to answer, by reason of the darkness and gloominess of the air of those parts, caused by the great distance of the sun, and also by reason of the evil spirits which inhabit dark places.'²

In the 'Cursor Mundi,' an old English poem of the fourteenth century, the 'caytif' Lucifer gives utterance to his rebellious pride in these terms—

'Sett mi sete i sall
Gaynis him þat es best of all,
In þe north side sal it be sett,
Seruise of me sal he non gett.
Qui suld i him seruise ȝeilde?'

LL. 457-461 (E.E.T.S. ed.)

The 'Story of Genesis and Exodus,' an early English song written about 1250, assigns a reason for the fiend, here termed Ligber, *i.e.*, Light-

¹ Compare also chs. iv. 6; xlv. 20; xlvii. 2; li. 48. The evil and destruction alluded to in these passages is generally understood to be the Chaldean and Assyrian invasions. Keil (Minor Prophets, vol. ii. p. 294), commenting on the words 'north country' (Zech. vi. 8), observes that it is representative of the heathen-world power, the inveterate foes of God's people, especially the Assyrio-Babylonian Empire. Appropriately enough it is the *black* horses of God's judgments that are sent thither (Zech. vi. 6).

² Southey's Doctor, p. 215. 'He would not be laid east and west (for he ever went against the haire), but north and south; I think because "Ab aquilone omne malum."' (Martin's Month's Mind, 1589; quoted in Brand, Pop. Antiquities, vol. ii. p. 292).

bearer (= Lucifer), making choice of that position—

‘Min fligt,’ he seide, ‘ic wile up-taken,
Min sete north on heuene maken,
And thor ic wile sitten and sen
Al the thinges the in werlde ben,
Twen heuone hil and helle dik,
And ben min louerd geuelic.’

Ll. 277–282 (ed. Morris, E.E.T.S.)

Milton, it will be remembered, has countenanced the idea in the fifth book of his great epic, where Satan is introduced saying—

‘I am to haste,
And all who under me their banners wave,
Homeward, with flying march, where we possess
The quarters of the north;’¹ *Paradise Lost*, v. 686–689.

¹ Newton, in his comment on these lines, quotes a confirmatory passage, locating the devil and his angels in the north, out of a Latin poem by Ordoricus Valmerana, 1627, and Jortin, one out of Sannazarius, ‘De Partu Virginis,’ vol. iii. p. 40.

I may add as an illustration Olympiodorus’s exposition of the verse, ‘If the tree fall toward the south, or *toward the north*, in the place where the tree falleth, there it shall be’ (Eccles. xi. 3). ‘In whatsoever place, therefore, whether of light or of darkness, whether in the work of wickedness or of virtue, a man is taken at his death, in that degree and rank doth he remain; either in light with the just, and Christ the King of all, or in darkness, with the wicked and *the prince of this world*’ (Quoted in Usher’s Answer to a Jesuit, 1624, Cambridge ed., p. 161).

‘Pero che lui [Sathan] volse melior stato Che Dio non li haveva dato, pero volea ponere la sua sedia ad aquilone ch’è contro al mezo di, a esser pari a altissimo, e voleva comandare alli altri per tyranneria’ (Libro del Maestro e del Discepolo, intitolato Lucidario, cap. 5. Vineggia, 1534).

‘Many of the ancients have concluded hell to be in the north, which is signified by the left hand; unto which side our Saviour tells us that the goats shall be divided. . . . And in this sense also do some expound that of Zechariah (xiv. 4), where it is said that the Mount of Olives shall cleave in the midst: half of it shall remove towards the north, and half towards the south.’ By which it

and it is *there* he is represented as having his royal seat and palace. So Shakspeare introduces the sorceress La Pucelle, exclaiming—

‘You speedy helpers, that are substitutes
Under the lordly monarch of the north,
Appear, and aid me in this enterprise.’

1st Pt. Henry VI., v. 3.¹

Compare also the following—

‘Proud Asmenoth, ruler of the north,
And Demogorgon, master of the fates,
Grudge that a mortal man should work so much.’

Greene, *Friar Bacon* (1594, ed. Dyce, p. 173).

‘He is busie with Mammon and the Prince of the North,
howe to build up his kingdome, or sending his sprites abroad
to undermine the maligners of his government.’

Nash, *Pierce Pennilesse* (1592, Shaks. Soc. ed.), p. 11.

‘Thieves, bandits, leavings of confusion, whom
The wholesome realm is purged of otherwhere,
Make their last head, like Satan, in the North.’

Tennyson, *Last Tournament*.

‘Lord, why wolde he tho · thulke wrechede Lucifer
Lepen on a lofte · in the northe syde?’

Langland, *Vision of Piers Plowman* (1362, Whitaker’s ed.),
p. 18.

Death, also, was considered to have its dwelling

is intimated that amongst those Gentiles who shall take upon them the profession of Christ there are two sorts : some that go to the north, that is to hell; and others to the south, that is to heaven’ (Bp. Wilkins, *Discourse Concerning a New Planet*, 1640, pp. 64–66).

¹ Douce, quoting an eminent authority in these matters (Weir, *De præstigiis Dæmonum*), informs us that this ‘monarch of the north’ was named Zimimar, and was one of the four principal devils invoked by witches (*Illustrations of Shakspeare*, p. 315). Baal Zephon, mentioned in Scripture, is, according to Bunsen, equivalent to Bal Typhon, the lord of the north’ (*Egypt*, vol. iii. p. 201).

in the north. In the very curious old poem of 'Death & Liffe,' printed lately for the first time in the 'Percy Folio,' we read (vol. iii. p. 62)—

'Once again into *the north* • mine eye then I cast.
I there saw a sight • was sorrowfull to behold.
One of the vglyest ghosts • that on the earth gone.
There was no man of this sight • but hee where affrayd,
Soe grislye & great • & grim to behold.' Ll. 150-154.

This 'ugly ghost' is Death, followed by her suite, Envy, Wrath, Mischief, Sorrow, and Sickness.

So in the 'Edda,' the place where men are punished after death is depicted as

'A hall standing
far from the Sun
on the Dead-land's shore,
its doors are *northwards* turned."

In 'Hakluyts Voiages' (1598),¹ speaking of the Tatars, he says—

'Then goeth a servant out of the house with a cuppe full of drinke sprinckling it thrise towards the South, and bowing his knee at every time; and this is done for the honour of the fire. Then perfourmeth he the like superstitious idolatrie towards the East, for the honour of the ayre; and then to the West for the honour of the water: and lastly *to the North in the behalfe of the dead.*'

With the Chinese, likewise, and for a sufficient reason, the north was held in bad repute. As northerly winds blow in China throughout the entire winter, the natives not unnaturally associate

¹ Vol. i. p. 93. 'Journal of frier William de Rubruquis a French man of the order of the Minorite friers, vnto the East parts of the worlde. An. Dom. 1253.'

with them the death of Nature, and look upon that quarter of the compass as the one from which all evil influences emanate. To ward off those adverse influences they have a peculiar art of divination called *fung shuy*,¹ the professors of which are called in whenever a house is to be built, and above all, when a site is to be chosen for a grave. 'A thoroughly good situation,' it is said, 'must be one open to the south, with nothing abruptly to check the flow of the southerly blessing; and to the north there must be some hill or rising ground, some tree or other object, to check the tide of evil from that withering region. If the position be bad, the dead, irritated and annoyed by the unpleasant influence from the north, make known their resentment by causing sickness and other calamities to assail the family; and finally, if the mischief is not repaired, they make it wither away. Each village has its *fung shuy*, its luck; and the hand of the man who would cut down a lucky tree, thus letting in a stream of curses from the north, is said to be paralysed and withered on the spot.' A similar superstition about interments, as we shall see presently, prevailed in our own country till comparatively recently.

It was remarked above that in consequence of the universal belief that the devil had his dwelling

¹ Davis, *The Chinese*, p. 241. See also Dr Ernest Eitel's pamphlet 'Feng-Shui' (Trübner), 1873.

in the darkening direction of the west, it was customary at baptism to turn thitherward, and withstand him to the face in his own very quarter. But the sunless north, with still stronger reason, was deemed an infernal region. Accordingly, a door is still to be seen in the northern side of the old church at Wellcombe, in Cornwall,¹ called the 'Devil's Door,' which used formerly to be set open whenever a child was being baptized, in order that the fiend, when exorcised and renounced, might take his departure, and have a free passage to his own region by the shortest possible route. On the same grounds it was long customary in many places to leave the *north side* of the churchyard totally unoccupied, even though other parts of it were crowded.² There are no graves to be found, Mr Hawker tells us, to the north of Morwenstow Church, and it is only within the last few years that any interments have been made on the north side of the old churchyard of Powerscourt, in the County Wicklow. The following notice of the custom occurs in Archbishop Hamiltoune's Catechisme (1551):³—'Siclyke supersticion is amang theme, that they will nocht berisch or erde the bodis of thar friendis on the north part of the

¹ Footprints of Former Men in Far Cornwall, by Rev. R. S. Hawker, p. 24.

² Hunt, Drolls of the West of England, 2d Ser. p. 164; Brand's Pop. Antiquities, vol. ii. p. 292; White, Antiquities of Selborne, Let. IV.

³ Quoted in Jamieson, Scot. Dict. s.v. *Bery*.

kirk-yard, trowand that thair is mair halynes or verteu on the south syde than on the north.' So one Mr Benjamin Rhodes, in 1657, 'requested to be interred in the open churchyard, *on the north side* (to crosse the received superstition, as he thought, of the constant choice of the south side), near the new chappel' ¹ (of Malden, Bedfordshire). The cause of this prejudice is said to have been the idea that the northern part, or 'the wrong side of the church,' as it was called, was that appropriated for the burial of unbaptized infants, suicides, excommunicated persons, and those that had been executed.² But the fact is, it was appropriated to these precisely for the reason that it was Satan's quarter by prescriptive right. A similar remark applies to Mr Erredge's account, in his 'History of Brighthelmston'—

'In primitive times, the south side of every churchyard contained a column placed on a pedestal, having on its summit a cross; and the nearer to this a corpse was interred, so much the sooner, it was believed, would the soul be released from purgatory. Hence the reason why the south side of a churchyard most frequently contains the greater number of interments, individuals having a solemn dread of being buried in the north where there was no cross' (p. 116).

And why no cross there, but for the reason that it was Satan's region of old? Finally, it appears to

¹ The Wise and Faithful Steward, by P. Samwaies (1657), p. 27; in Brand, vol. ii. p. 293.

² Burns, Parish Registers, p. 107; Old Folk-Lore of Ireland, p. 87.

have been the same old traditional belief which has caused the northern side of the cathedrals at Cologne, at Freiburg, at Amiens, and doubtless at other places, to be left quite plain and unadorned, while the southern side is richly decorated with all the exuberance of architectural detail.

In conclusion, we can scarcely fail in the course of our inquiry to have been struck by the strange unanimity with which mankind have conspired to regard night upon the one hand, the west and the north upon the other, the season of darkness, and the regions of darkness, as having been submitted to the more immediate and deadly influence of the Prince of the power of the air; and without indulging in any flights of transcendental mysticism, we may fairly hold it probable that an element of truth must lie at the bottom of a belief which is almost universal.

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